XXV. C 23.a

R.C.M
(10)

THE BEDOUINS

OR

Arabs of the Desert.

A Comic Opera *In Three Acts* as Performed at the

Theatre Royal Dublin,

Written by

EYLES IRWIN Esq.r M.R.I.A.

Composed & Dedicated (by Permission)

To Her Excellency

The Countess of Hardwicke,

SIR J.A. STEVENSON, Mus. Doc.

Entd at Stats Hall. *Price to Subscribers 1. 1. 0.*

J.Beale Sculp.

London, Published by Goulding, Phipps, D'Almaine & Co. No. 117, New Bond Street, & 7 Westmorland Street Dublin.

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rcma 15260
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ROYAL COLLEGE OF MUSIC LIBRARY
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THE FAVORITE OVERTURE,

To the

Bedouins or Arabs of the Desert,

Performed with great Applause at the Theatre Royal Dublin

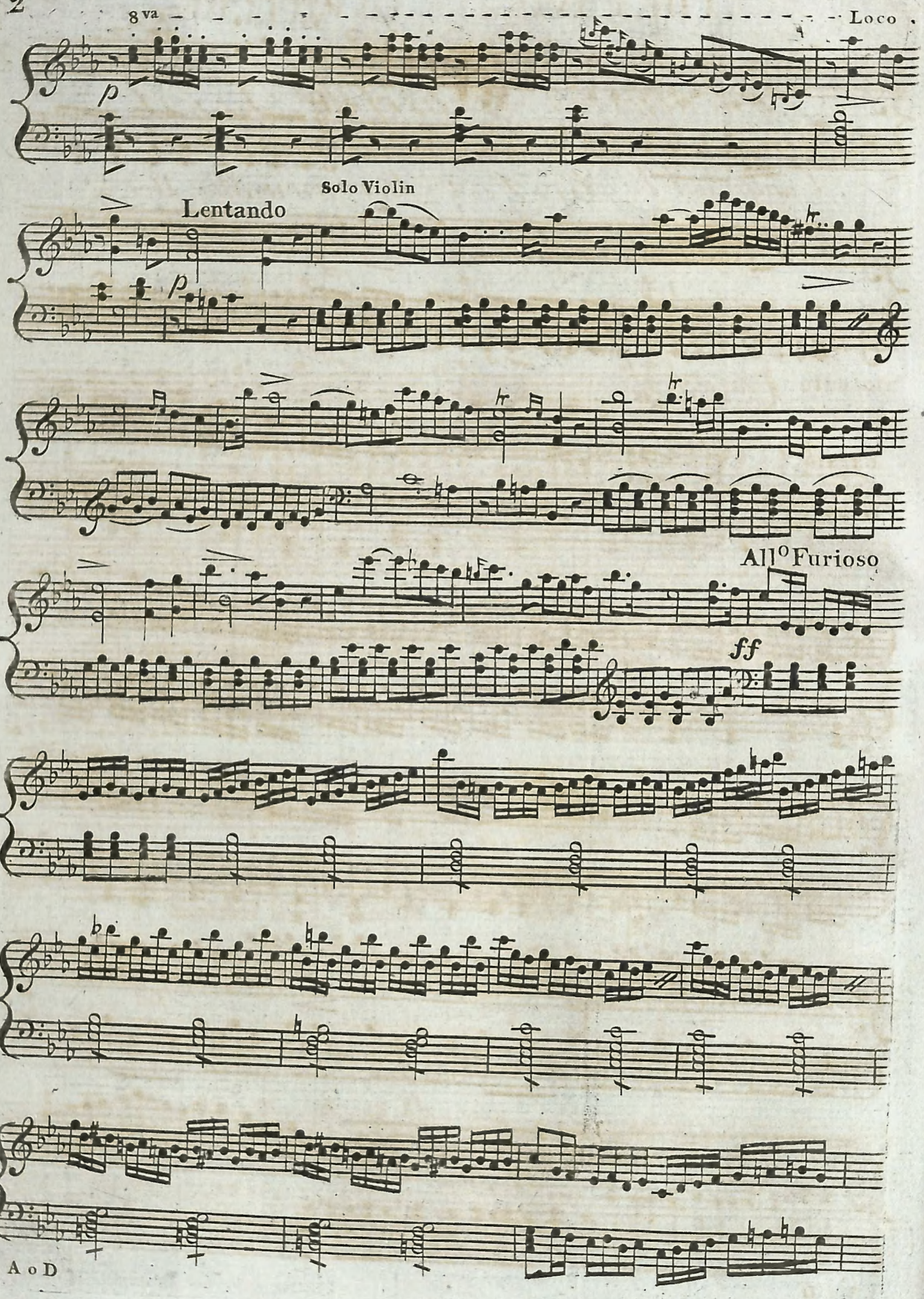
Composed by Sir J. A. Stevenson Mus. Doc.

Ent.d at Stat.rs Hall

London Printed by Goulding, Phipps, D'Almaine & Co. 117 New Bond St. & 7 Westmorland St. Dublin

Pr. 2.s/6

Andante
Maestoso
Staccato


8va
Loco
p
Solo Violin
Lentando
p
All° Furioso
ff

Tempo Primo

Expressivo

p

8va

Presto

Scherzando

p

Loco

ff

p

hr

hr

hr

cres

A o D

A o D

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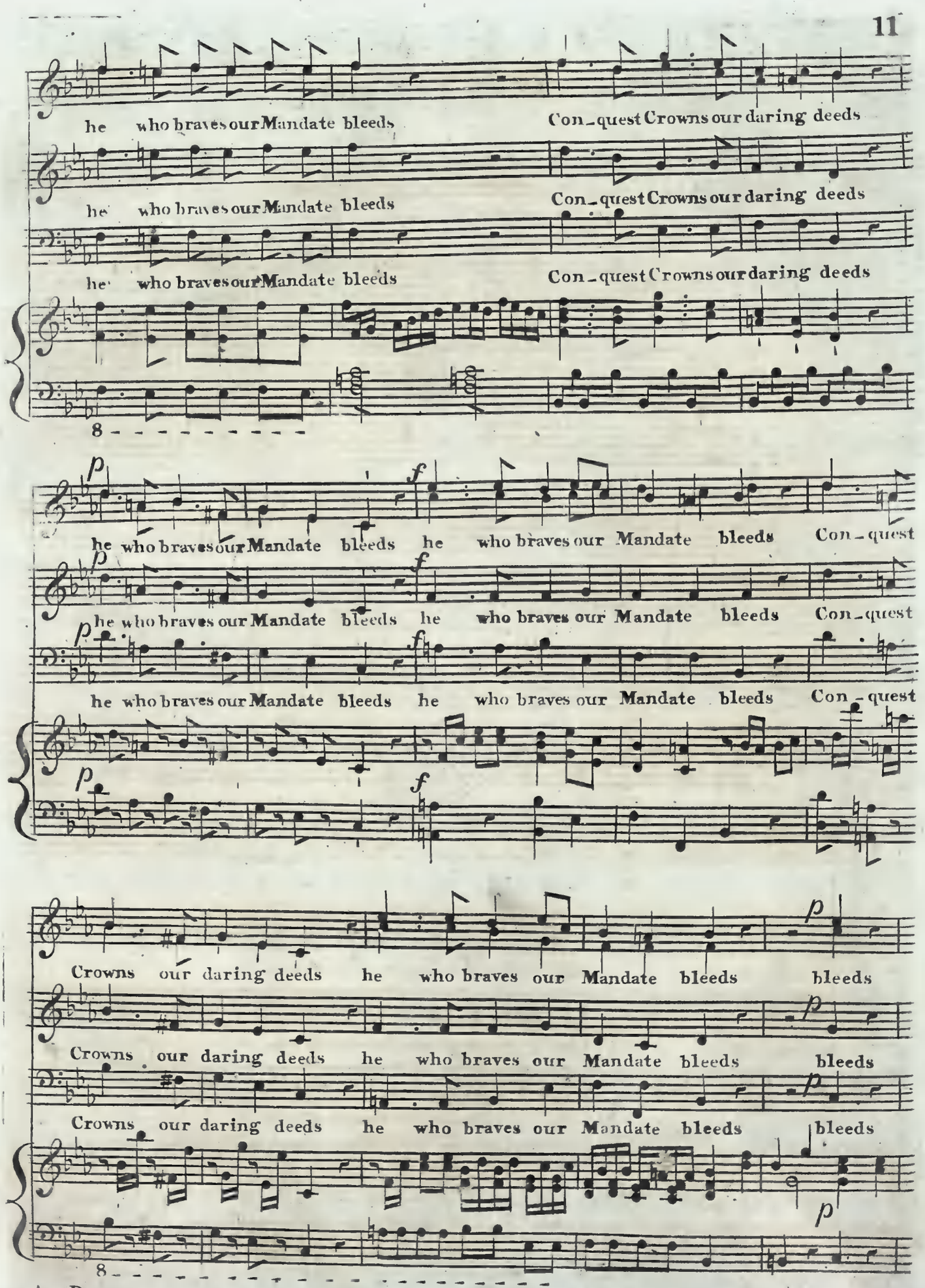
hr
p
f
p
f
p
f
ff
8va
A o D

p
recres
cres
8va
pp
cres
A o D

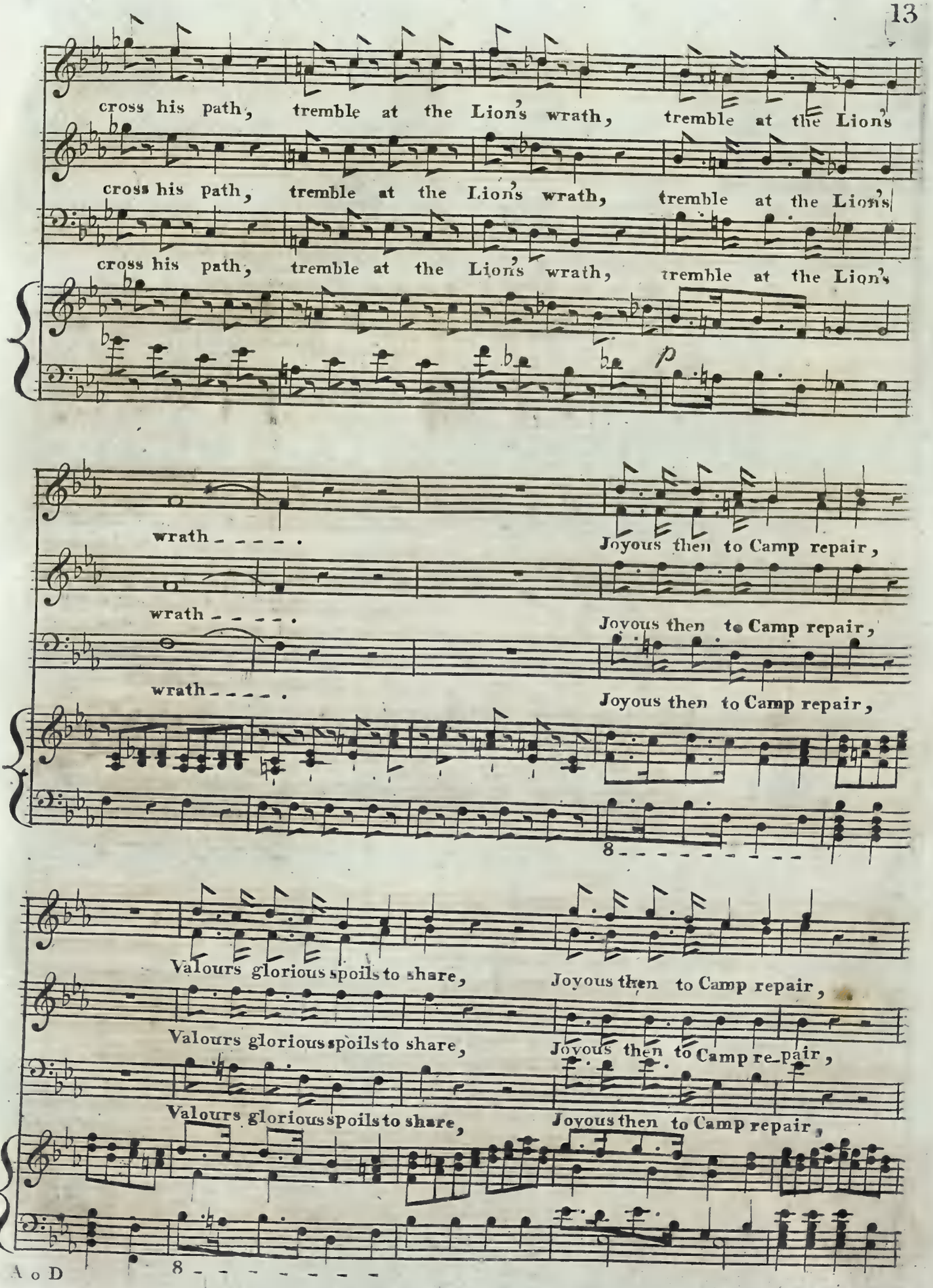
Loco
ff Attack of the Caravan Guns Fire
A o D

Cadenza
Allegro
ad lib
Allegro
ad lib
a tempo primo
Loco
f
ff

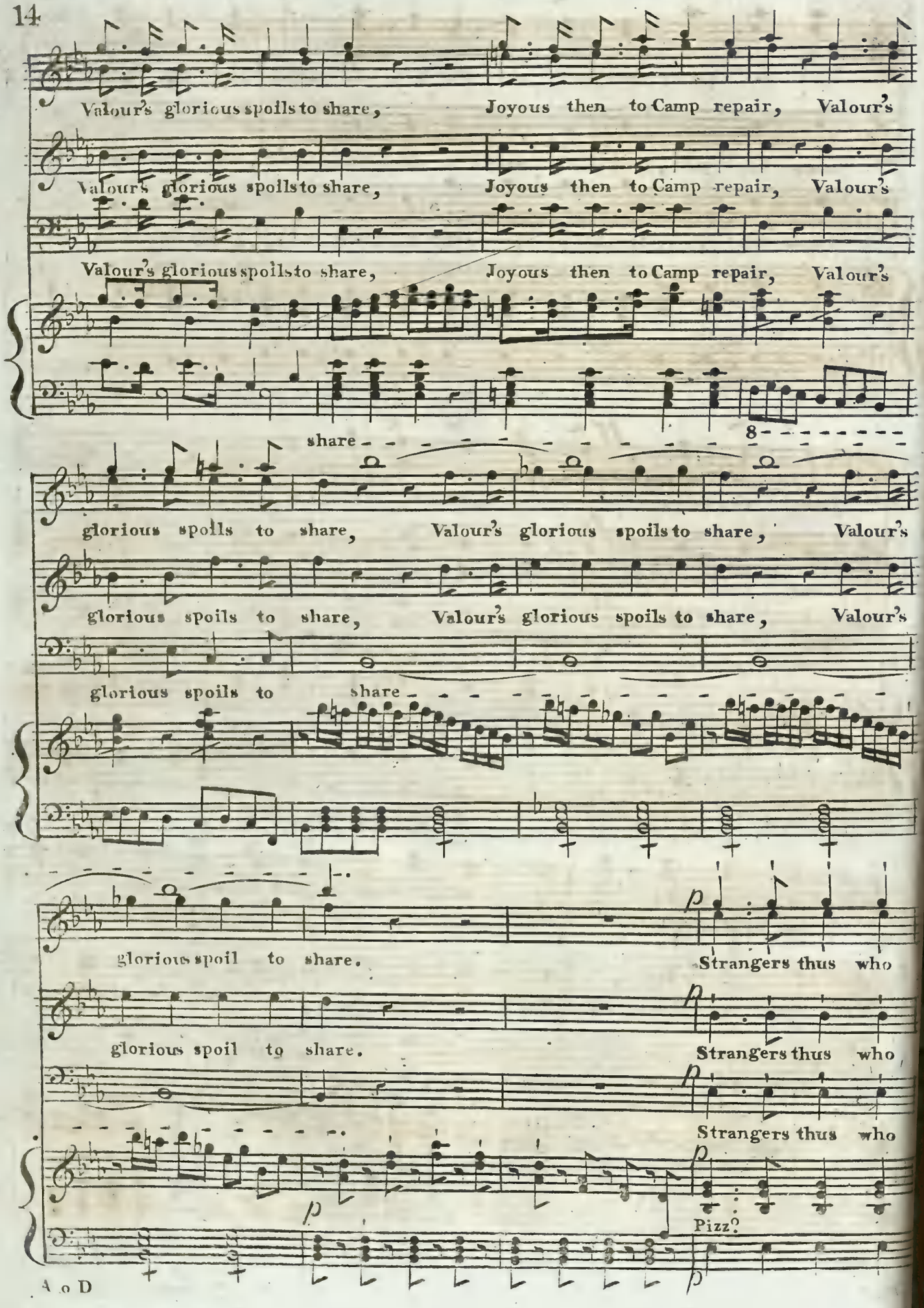
CHORUS of ARABS.

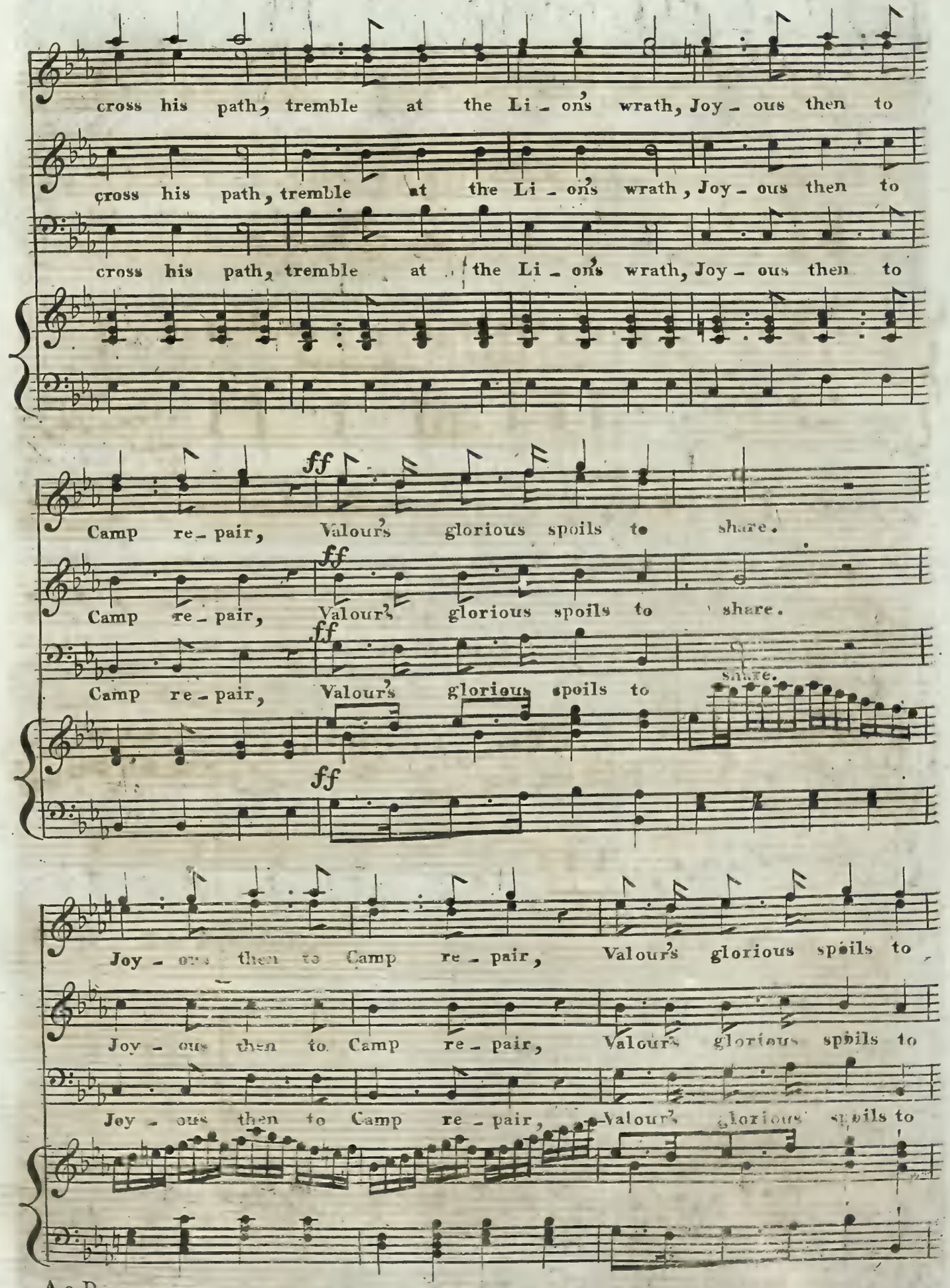

he who braves our Mandate bleeds Con_quest Crowns our daring deeds
he who braves our Mandate bleeds Con_quest Crowns our daring deeds
he who braves our Mandate bleeds Con_quest Crowns our daring deeds
8
p f
he who braves our Mandate bleeds he who braves our Mandate bleeds Con_quest
p f
he who braves our Mandate bleeds he who braves our Mandate bleeds Con_quest
p f
he who braves our Mandate bleeds he who braves our Mandate bleeds Con_quest
p f
Crowns our daring deeds he who braves our Mandate bleeds bleeds
p
Crowns our daring deeds he who braves our Mandate bleeds bleeds
p
Crowns our daring deeds he who braves our Mandate bleeds bleeds
p
8

ff
bleeds. who bravesour Man - - - date bleeds.
bleeds. who bravesour Man - - - date bleeds.
bleeds. who bravesour Man - - - date bleeds.
Strangersthuswho crosshispath
Strangersthuswho crosshispath
Strangersthuswho crosshispath
tremble at the Li - on's wrath, Strangersthuswho
tremble at the Li - on's wrath, Strangersthuswho
tremble at the Li - on's wrath, Strangersthuswho


cross his path, tremble at the Lion's wrath, tremble at the Lion's
cross his path, tremble at the Lion's wrath, tremble at the Lion's
cross his path, tremble at the Lion's wrath, tremble at the Lion's
p
wrath - - - - .
Joyous then to Camp repair,
wrath - - - - .
Joyous then to Camp repair,
wrath - - - - .
Joyous then to Camp repair,
8
Valours glorious spoils to share,
Joyous then to Camp repair,
Valours glorious spoils to share,
Joyous then to Camp re-pair,
Valours glorious spoils to share,
Joyous then to Camp repair,
8

A o D


Valour's glorious spoils to share, Joyous then to Camp repair, Valour's
Valour's glorious spoils to share, Joyous then to Camp repair, Valour's
Valour's glorious spoils to share, Joyous then to Camp repair, Valour's
share
glorious spoils to share, Valour's glorious spoils to share, Valour's
glorious spoils to share, Valour's glorious spoils to share, Valour's
glorious spoils to share
glorious spoil to share. Strangers thus who
glorious spoil to share. Strangers thus who
Strangers thus who
Pizz?
A o D


cross his path, tremble at the Li - on's wrath, Joy - ous then to
cross his path, tremble at the Li - on's wrath, Joy - ous then to
cross his path, tremble at the Li - on's wrath, Joy - ous then to
ff
Camp re - pair, Valour's glorious spoils to share.
ff
Camp re - pair, Valour's glorious spoils to share.
ff
Camp re - pair, Valour's glorious spoils to share.
ff
Joy - ous then to Camp re - pair, Valour's glorious spoils to
Joy - ous then to Camp re - pair, Valour's glorious spoils to
Joy - ous then to Camp re - pair, Valour's glorious spoils to

share, to share, to share, Valours glorious spoils
share, to share, to share, Valours glorious spoils
share, to share, to share, Valours glorious spoils
to share, Valours spoils to
to share, Valours spoils to
to share, Valours spoils to
share.
share.
share.

O'er Frozen Alps & Stormy Seas,

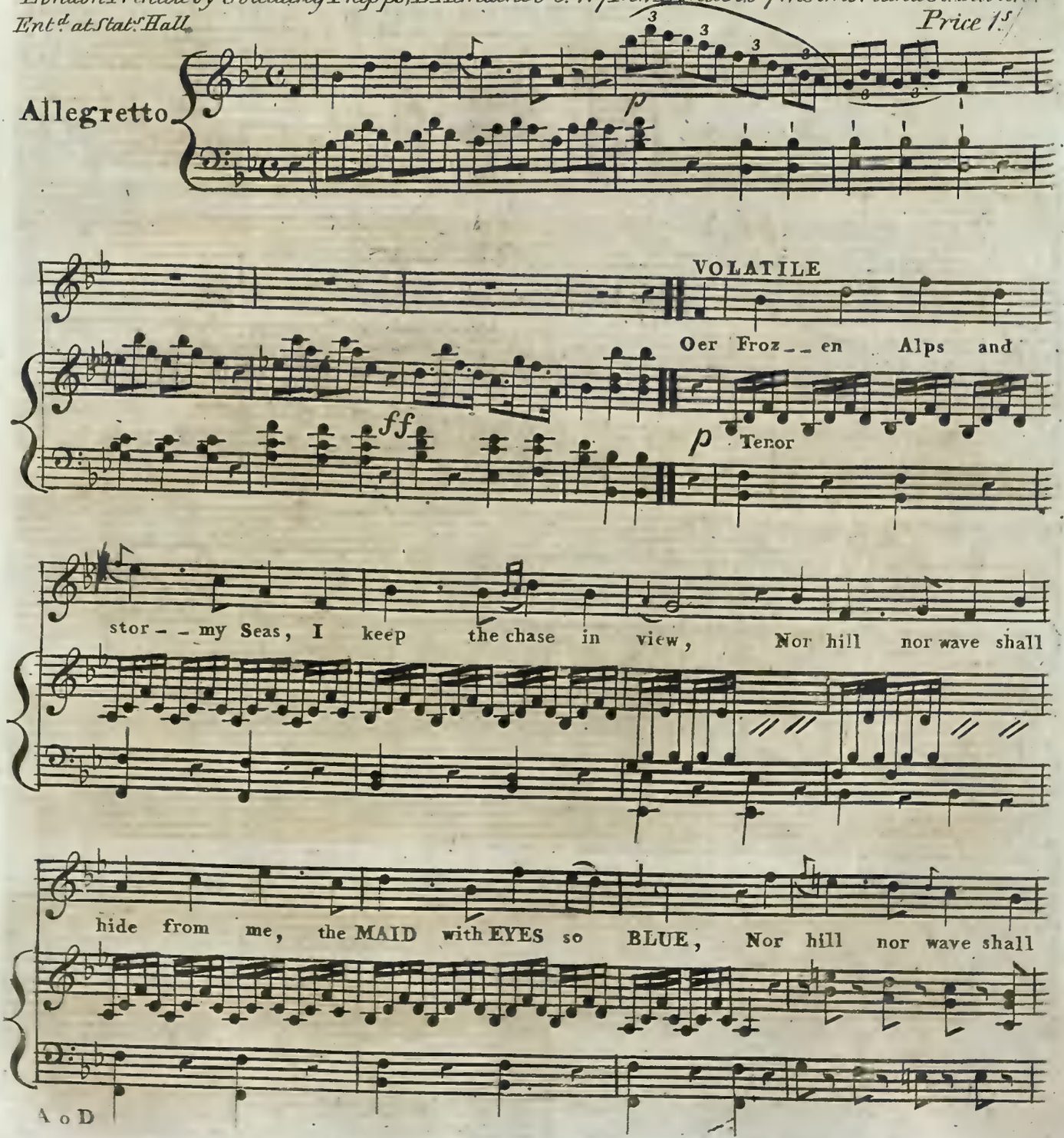
A favorite Song Sung by Mr. Philipps, in

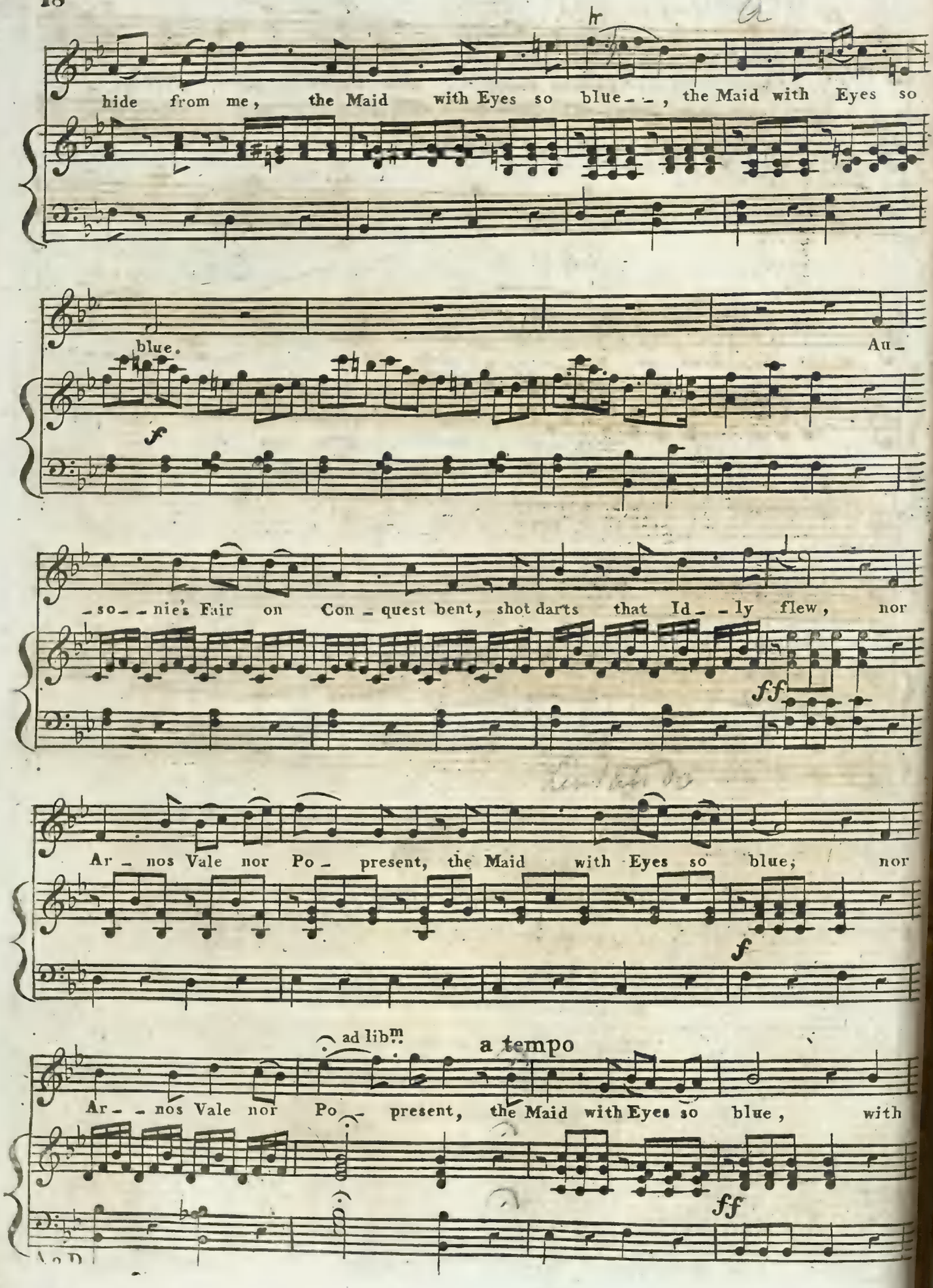
The BEDOUINS or ARABS of the DESERT.

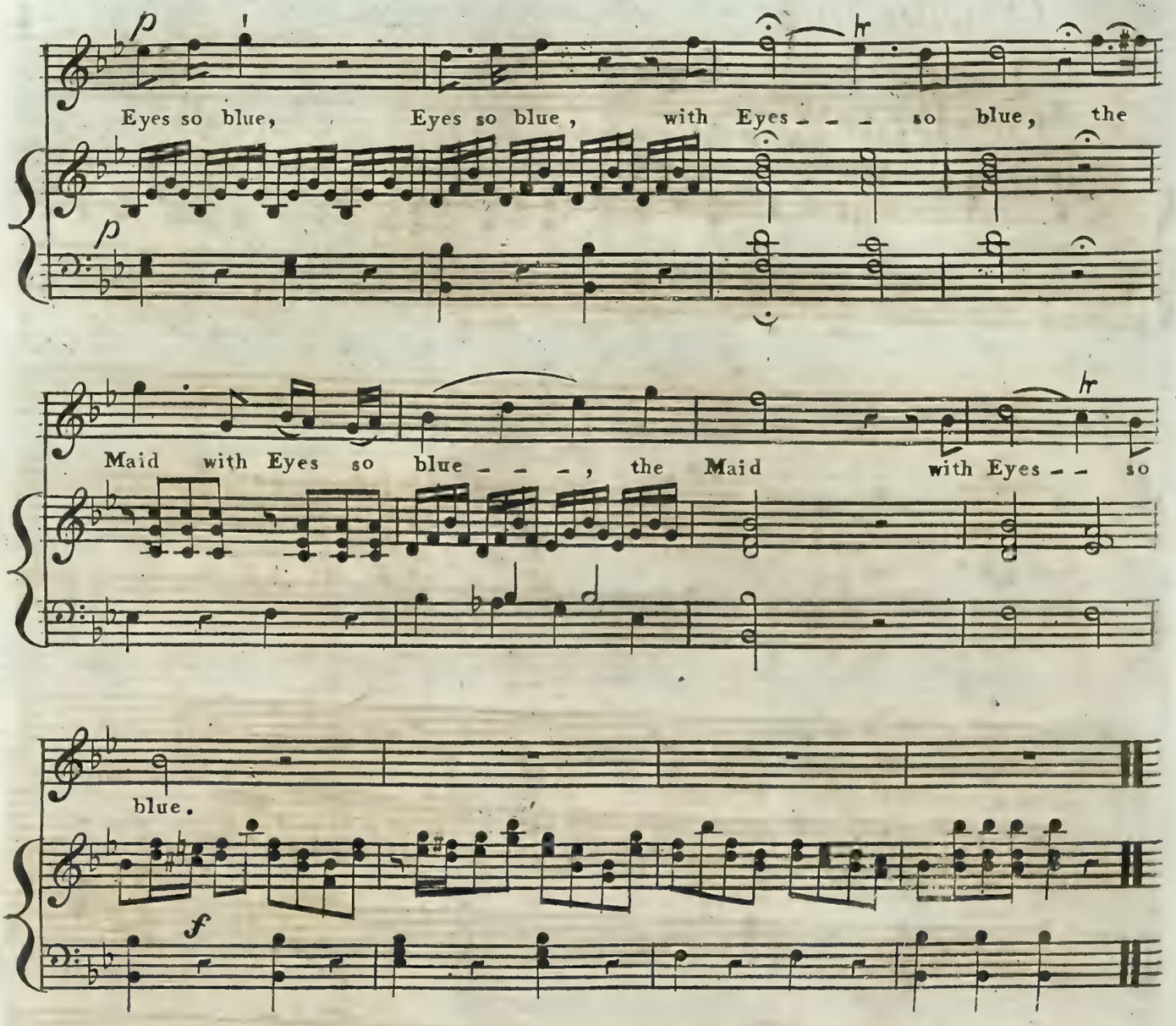
Performed at the Theatre Royal Dublin

Composed by Sir J. A. Stevenson Mus-Doc.

London Printed by Goulding Phipps, D'Almaine & Co. 117 New Bond St. & 7 Westmorland St. Dublin.
Entd at Stat.rs Hall. *Price 1.s/*


Allegretto
VOLATILE
Oer Froz__en Alps and
Tenor
stor__my Seas, I keep the chase in view, Nor hill nor wave shall
hide from me, the MAID with EYES so BLUE, Nor hill nor wave shall


hide from me, the Maid with Eyes so blue_ _, the Maid with Eyes so
blue.
Au_
_so_ _nie's Fair on Con_quest bent, shot darts that Id_ _ly flew, nor
Ar_nos Vale nor Po_ present, the Maid with Eyes so blue; nor
ad lib.m
a tempo
Ar_ _nos Vale nor Po_ present, the Maid with Eyes so blue, with



2

But on Arabia's sunny wild,
Shine Orbs of witching hue,
Circassian spells; by Poets stil'd,
The Maid with Eyes so blue,
Or arm'd with smiles, or frowns her air,
The game I'll still pursue,
Of favoring glances, ne'er despair,
From Maids with Eyes so blue.

O while thro' pathleſs Wilds he strays.

A favorite Song Sung by Mrs. Creſswell in

The BEDOUINS or ARABS of the DESERT.

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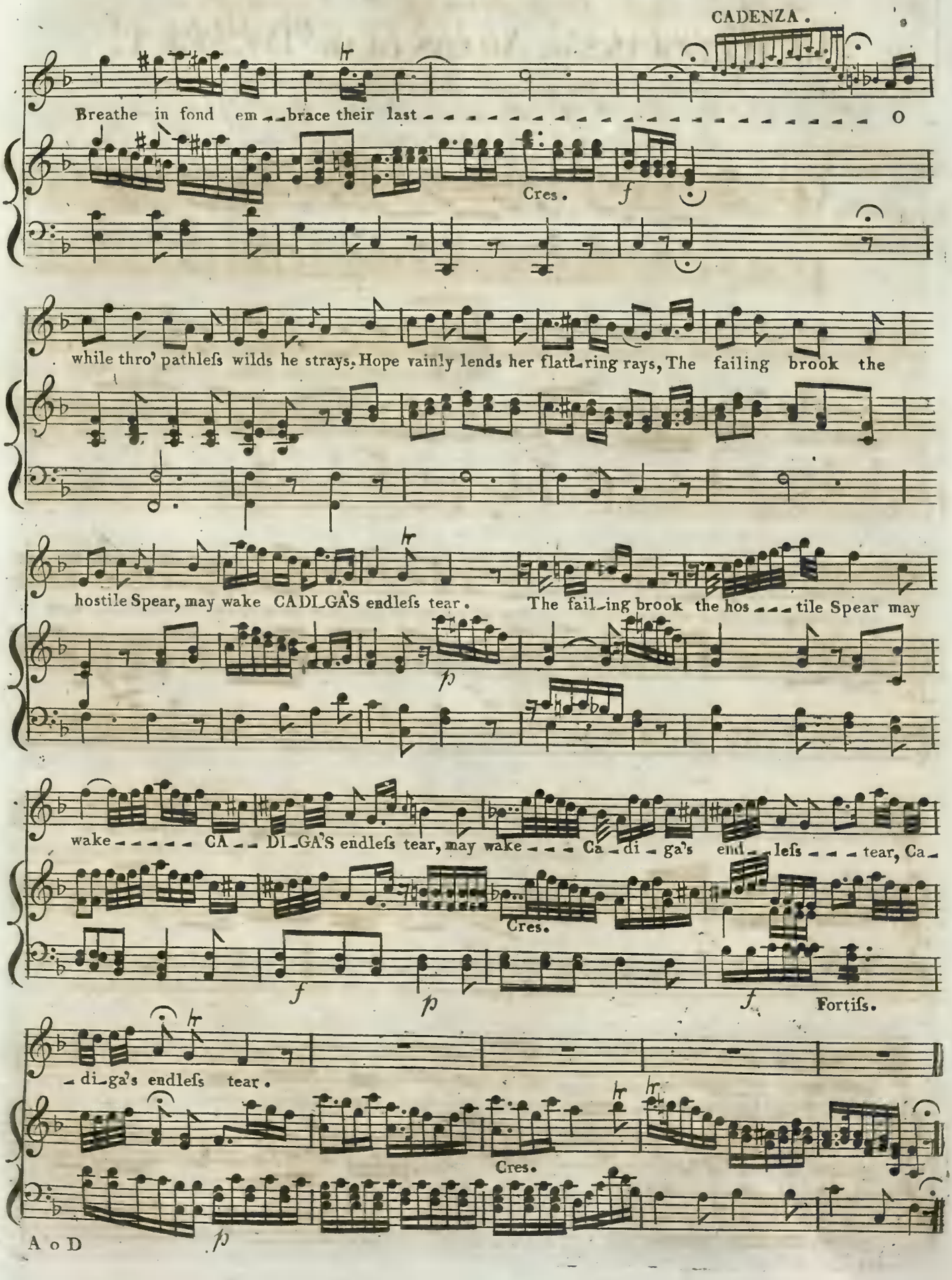
Larghetto Expreſsivo

CADIGA.

O while thro' pathleſs Wilds he strays, Hope vainly lends her flatt'ring rays, The failing Brook, the hostile Spear, may wake CADIGA'S endleſs tear.

A - las to tend the Lo-ver's side why to the softer Sex de-ny'd com - bind to face the pois'nous blast, and breathe in fond em - brace their last,


CADENZA.
Breathe in fond em - brace their last - O
Cres.
f
while thro' pathleſs wilds he strays, Hope vainly lends her flatt-ring rays, The failing brook the
hostile Spear, may wake CADI-GA'S endleſs tear. The fail-ing brook the hos - - - tile Spear may
p
wake - - - - - - CA - - DI-GA'S endleſs tear, may wake - - - Ca - di - ga's end - - leſs - - - tear, Ca -
Cres.
f
p
f
Fortiſs.
- di-ga's endleſs tear.
Cres.
p
A o D

MY BEAUTY SHOULD SLIGHT,

A favorite Duett Sung by Mr. Stewart & Miss Webb, in

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Performed at the Theatre Royal Dublin

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Allegretto

Flutes. Vio: Vio: Horns.

SHIREEN.

My beauty should slight,

Flutes

HAMET.

a Courtship so light, a vane turning still with the wind, Love

Flutes.

SHIR:

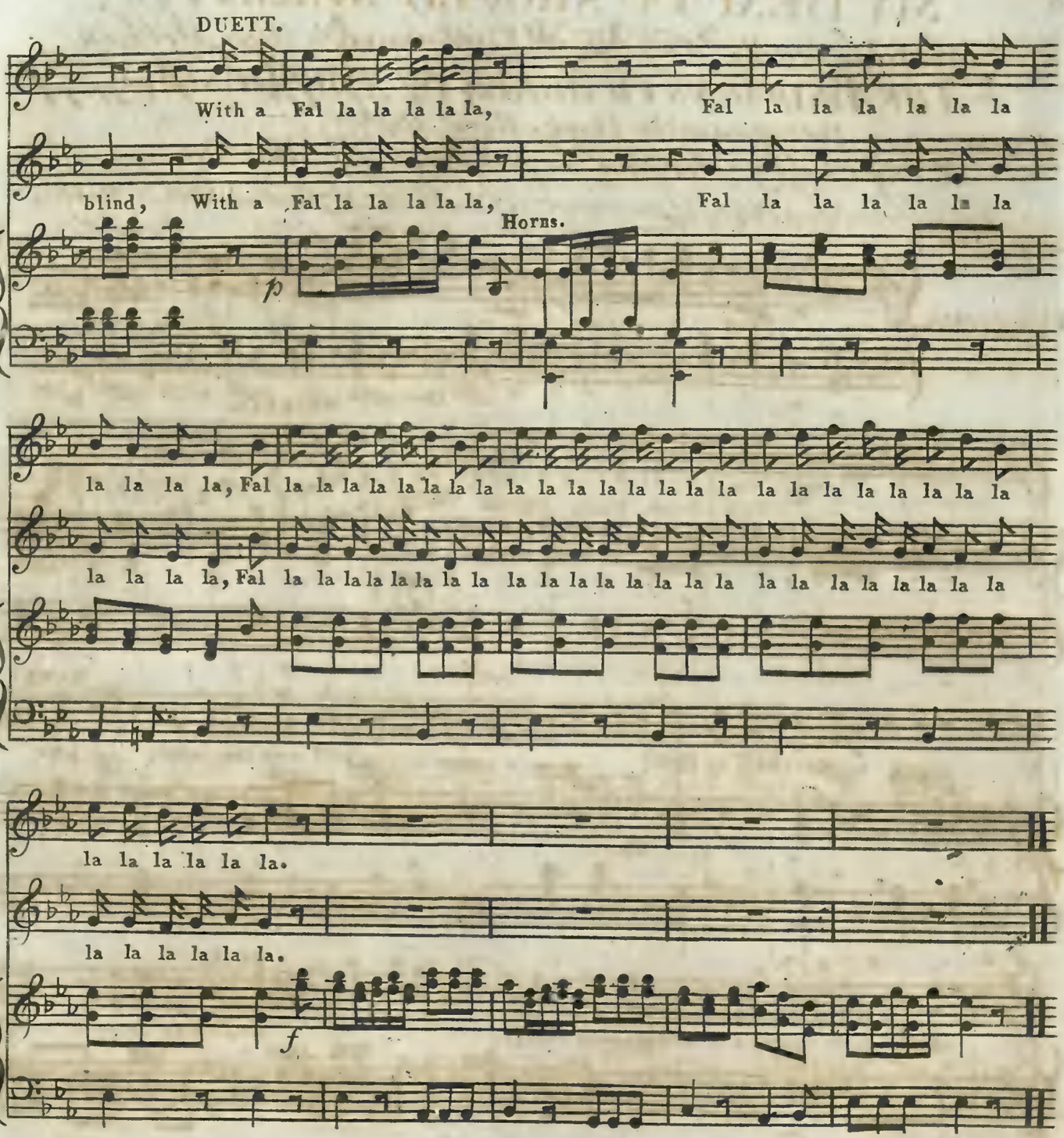
takes a wide range, and strengthens by change, Yes, Cupid's inconstant and

Piz.

blind, Yes yes yes yes yes yes yes yes yes little Cupid's inconstant and

Loco

Cres.


DUETT.
With a Fal la la la la la,
Fal la la la la la la
blind, With a Fal la la la la la,
Fal la la la la la la
Horns.
p
la la la la, Fal la la la la la la la la la la la la la la la la la la la la la la la
la la la la, Fal la la la la la la la la la la la la la la la la la la la la la la la
la la la la la la.
la la la la la la.
f

2

SHIR. Then, tell her reward,
Your life who shall guard;
What money or credit have you,
HAM. The word of a Wag,
No wealth who can brag—
But intrigues—ay, a hundred or two.
With a fal la &c.

3

SHIR. That alters the case—
HAM. Come, let us embrace—
SHIR. Fly, tempter, my company shun:
HAM. Deuce take the coquette!
SHIR. No bird for your net—
HAM. Deserted! betray'd! and undone!
BOTH With a fal la &c.

Touch'd with a Strangers wayward Fate,

Sung by Mr. Phillips, in

The Bedouins or Arabs of the Desert.

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Flutes

Largo
Andante
Expressivo

Pia.

Fortis

VOLATILE.

Touch'd with a stran--- ger's way--- ward fate a--- mid his

Na---tive waste the Pro--- phet from the E--- ly--- sian gate an

Hou--- ri sent in haste.

A o D

In pi-----ty then in pi-ty his grace ful---
p
Fortis
--- fill, nor give me life in vain, nor
cres.
Expreſs.
give me life in vain. Pro-tection would be ruin still if
ff
Fortis.
p
Love cure not my pain, if Love cure not my pain if Love cure not cure not my
pain, if Love cure not my pain-----.
Cadenza

Touch'd with a Stran-ger's way-ward fate, a-mid his na-tive
waste, The Pro-phet from th'E-ly-sain gate, an Hou-ri sent in
haste, the Prophet from th'E-ly-sian gate, an Houri sent in haste,
sent in haste the Pro-phet from th'E-ly-sain
gate, an Hou-ri sent an Houri sent in haste in
cres
haste, an Houri sent in haste, an Houri sent in haste.

Tho born in strife & bred to Arms.

A Favorite Song Sung by Mrs Adison, in

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Performed at the Theatre Royal Dublin,

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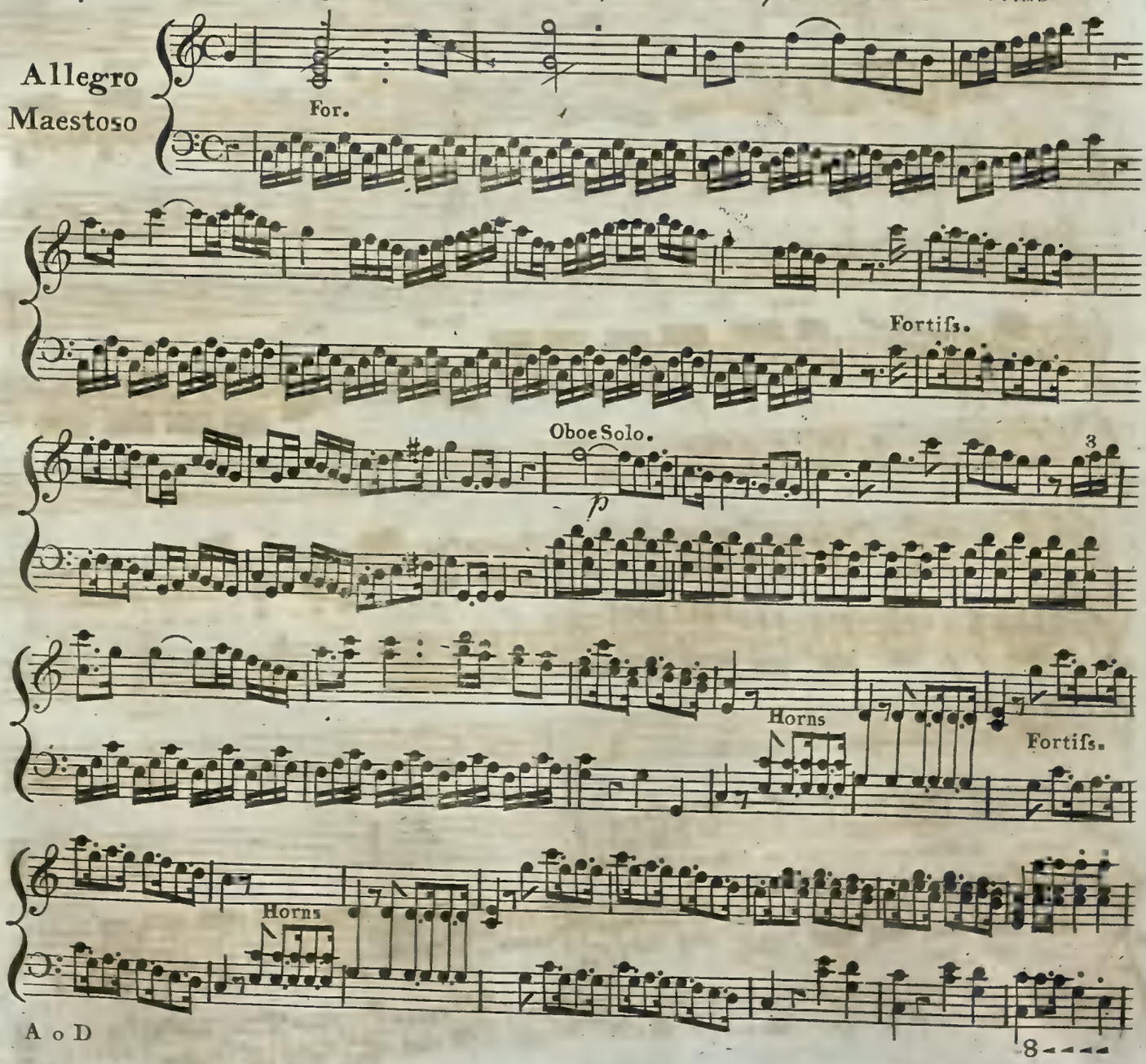
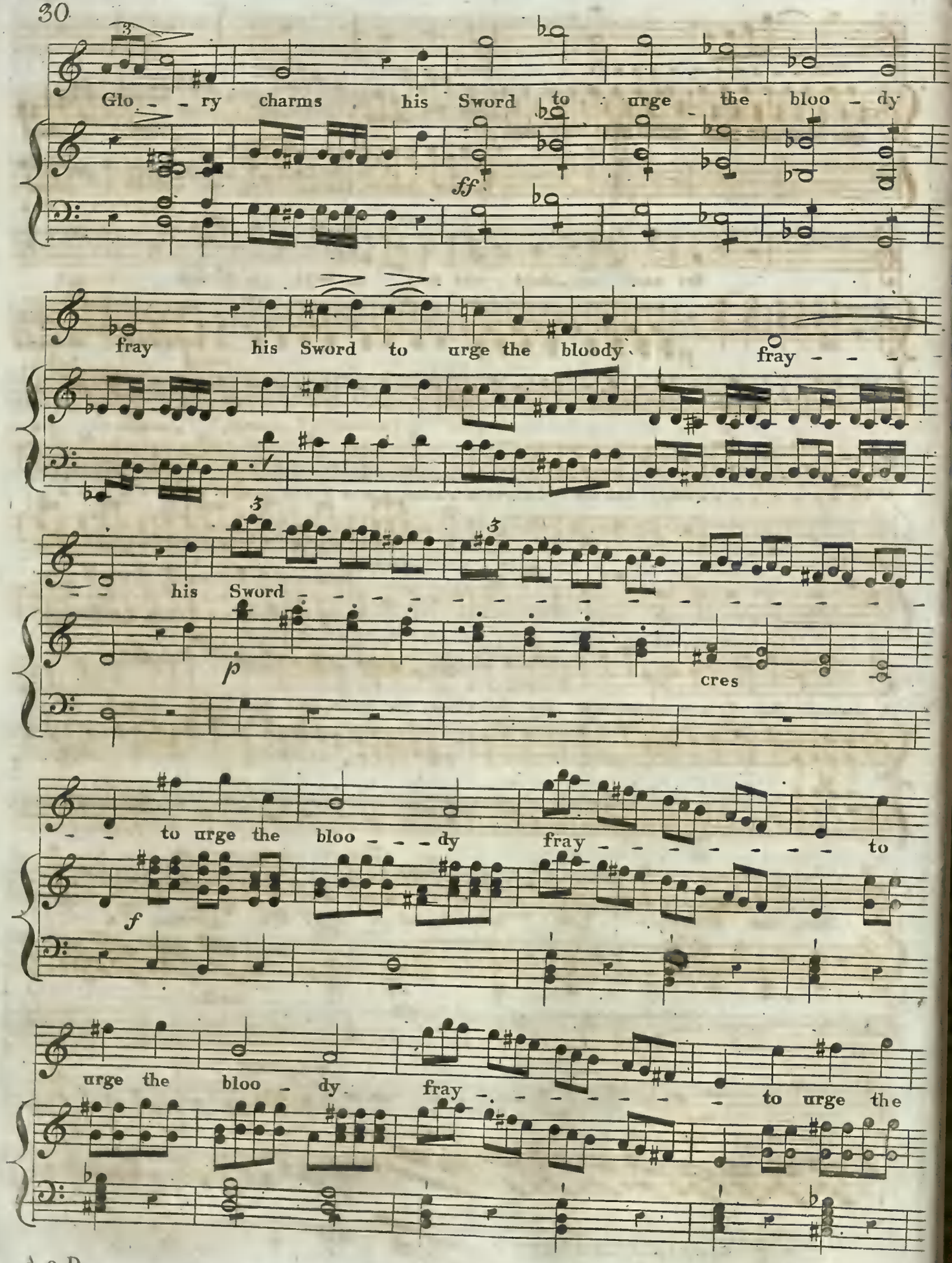


ZELEIKA.

Tho born in strife and bred to Arms the
Expreſs?
A rab holds the world his prey, The A rab holds the world he holds the world his
prey
while ra pine's voice and Glo ry charms his Sword to
urge the bloo dy fray
while ra pine's voice and
A o D

Glo - - - - - ry charms his sword - - - to
urge the bloo - - - - dy fray his
f
Sword to urge the bloo - - - dy fray his
Sword - to urge - - the bloo - - - dy fray
p
when ra - pines voice and
Espress°
p Espress°


Glo - - ry charms his Sword to urge the bloo - dy
ff
fray his Sword to urge the bloody fray - - -
his Sword - - - - - - - - - - - - - - - -
p
cres
to urge the bloo - - - dy fray - - - - - - - to
f
urge the bloo - dy fray - - - - - - - to urge the

bloo dy fray.
Yet once sub-dued and thro' the Wild in Triumph Triumph
Fortiſs.
Tri umph led the Ca ra van
Trumpet
Lentando Expreſs.
, Soft Pi ty claims him for her Child, the Stran-ger's host and friend to
Tempo
Man, the Stranger's host and friend to Man. Tho' born in
Fortiſs.
Expreſs?
strife, and bred to Arms, the A rab holds the World his

Cres.
prey, The Arab holds the World he holds the World his Prey
f
Fortiſs.
p
While
f
Ra pines voice and Glo ry charms his
p
Sword to urge the bloo dy fray, While
Cres.
ra pines voice and Glo ry charms his
Sword to urge the bloo dy fray.
p
Expreſs.

While ra - pines voice and Glo - ry charms his
Sword to urge the bloo-dy fray, his Sword to urge thebloody fray,
Fortifs
his Sword to urge the
bloody fray, to urge the bloody fray, to
Cres.
urge the bloody fray, his Sword to urge the
bloo dy fray.
Fortis.
Fortifs.
A o D

FROM HIS COASTS THUS THE FISHER.

A favorite Duett Sung by Mr. Philipps & Mrs. Adison, in

THE BEDOUINS OR ARABS OF THE DESERT,

Performed at the Theatre Royal Dublin

Composed by Sir. J. A. Stevenson Mus. Doc.

Entd at Stat.rs Hall Pr. 1.s/

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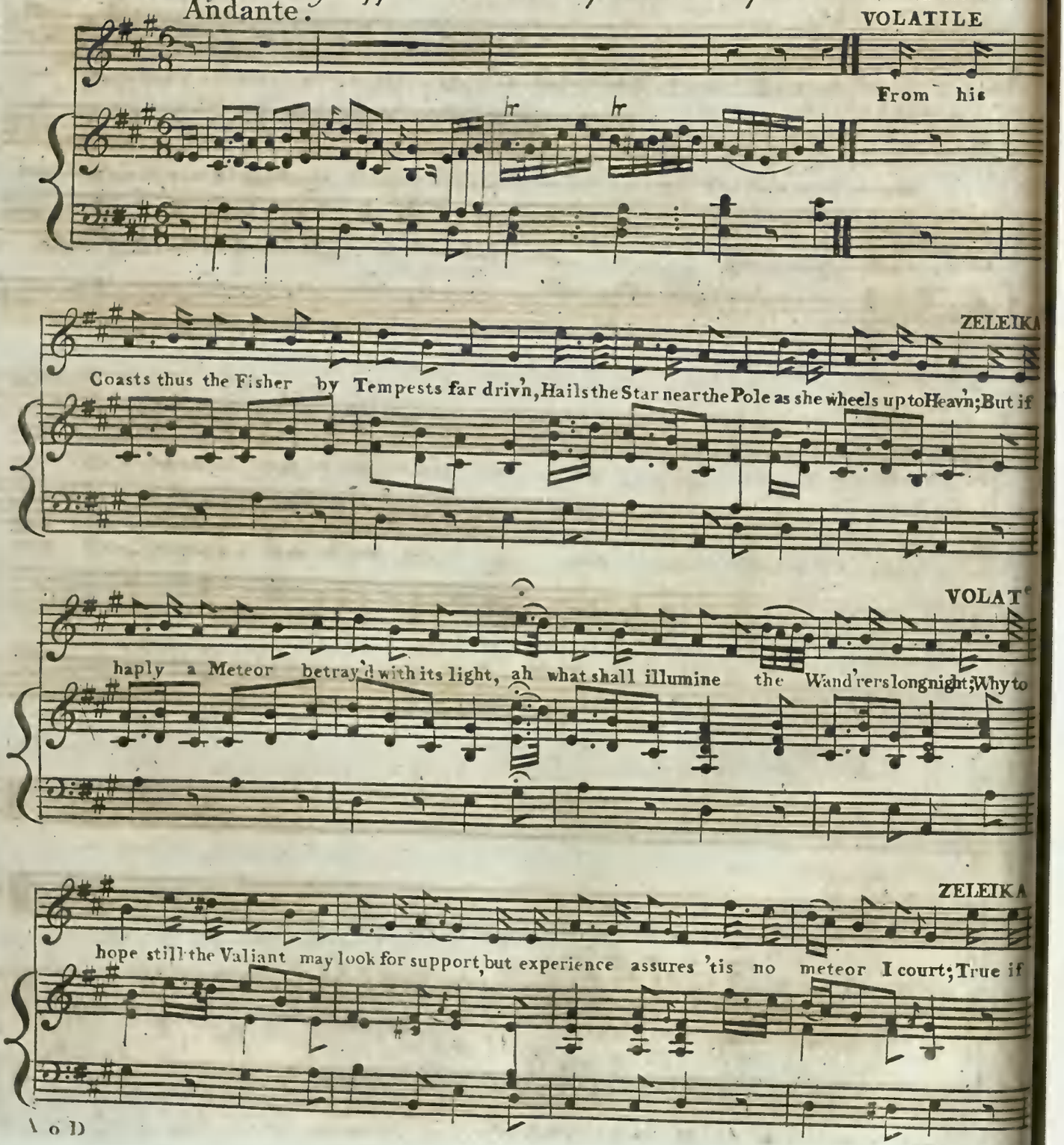
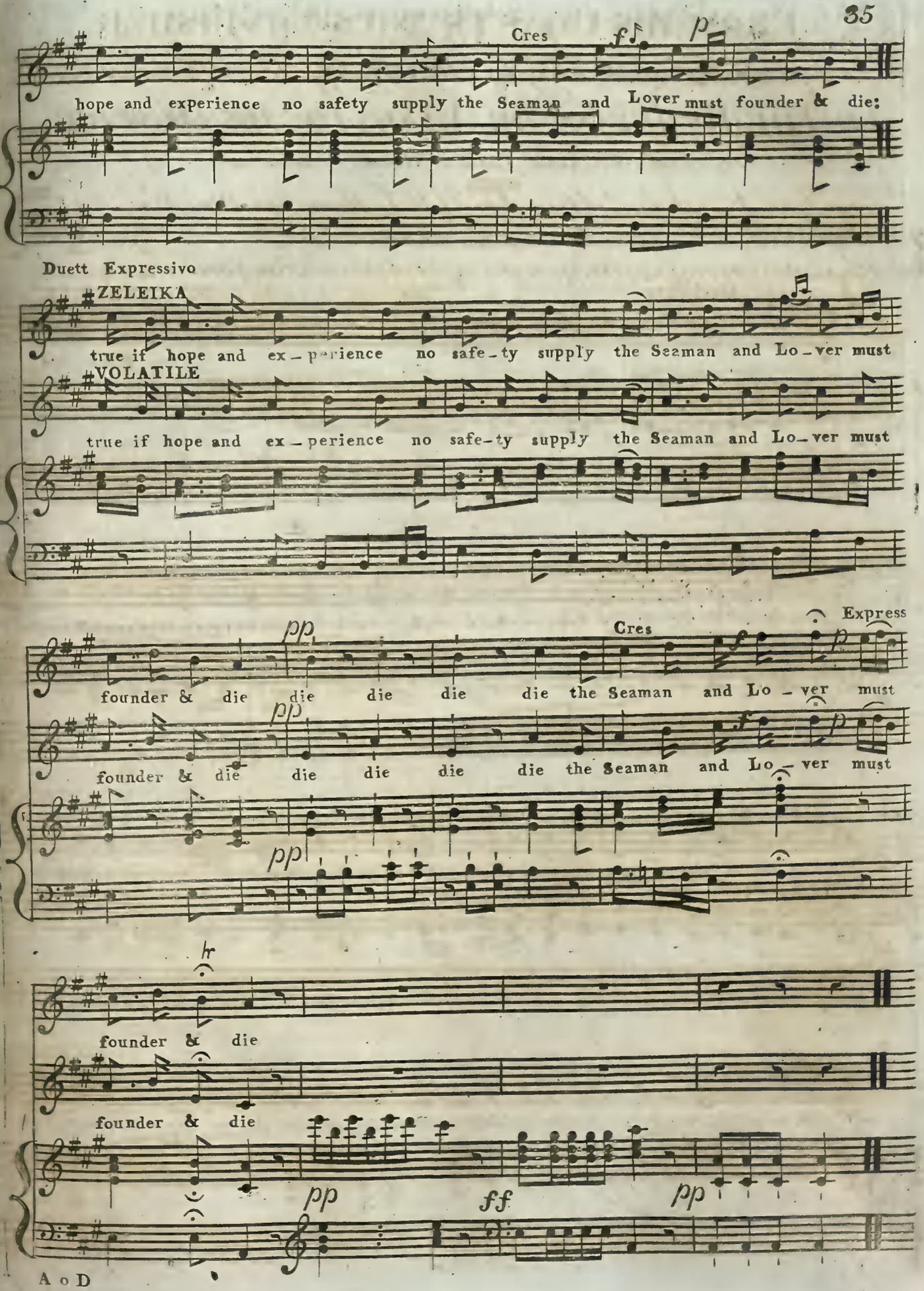
Andante.


VOLATILE
From his
ZELEIKA
Coasts thus the Fisher by Tempests far driv'n, Hails the Star near the Pole as she wheels up to Heav'n; But if
VOLAT.e
haply a Meteor betray'd with its light, ah what shall illumine the Wand'rers long night; Why to
ZELEIKA
hope still the Valiant may look for support, but experience assures 'tis no meteor I court; True if


Cres
hope and experience no safety supply the Seaman and Lover must founder & die:
Duett Expressive
ZELEIKA
true if hope and ex-perience no safe-ty supply the Seaman and Lo-ver must
VOLATILE
true if hope and ex-perience no safe-ty supply the Seaman and Lo-ver must
Cres
Express
founder & die die die die die the Seaman and Lo-ver must
founder & die die die die die the Seaman and Lo-ver must
founder & die
founder & die

Happy they when fortune lowers.

A Favorite Quintetto, in

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Piano Forte

p Largo *ff*

Treble 1mo

Treble 2do

Counter Tenore

Tenore

Bass

pp *f*

ZELEIKA. *pp* Happy they when fortune lowers who from mortals comfort find – , treach'ry

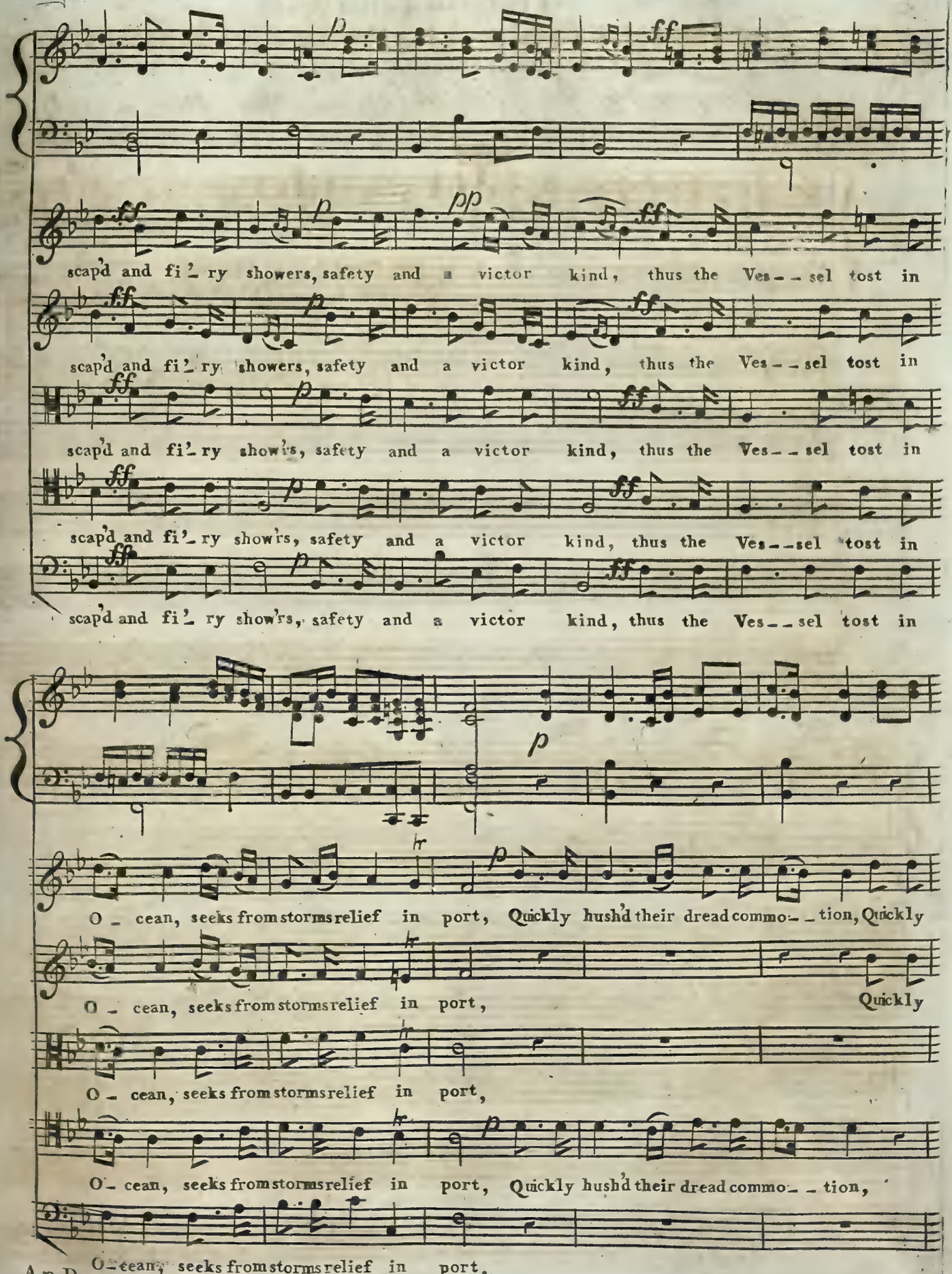
CADIGA. *pp* Happy they when fortune lowers who from mortals comfort find – , treach'ry

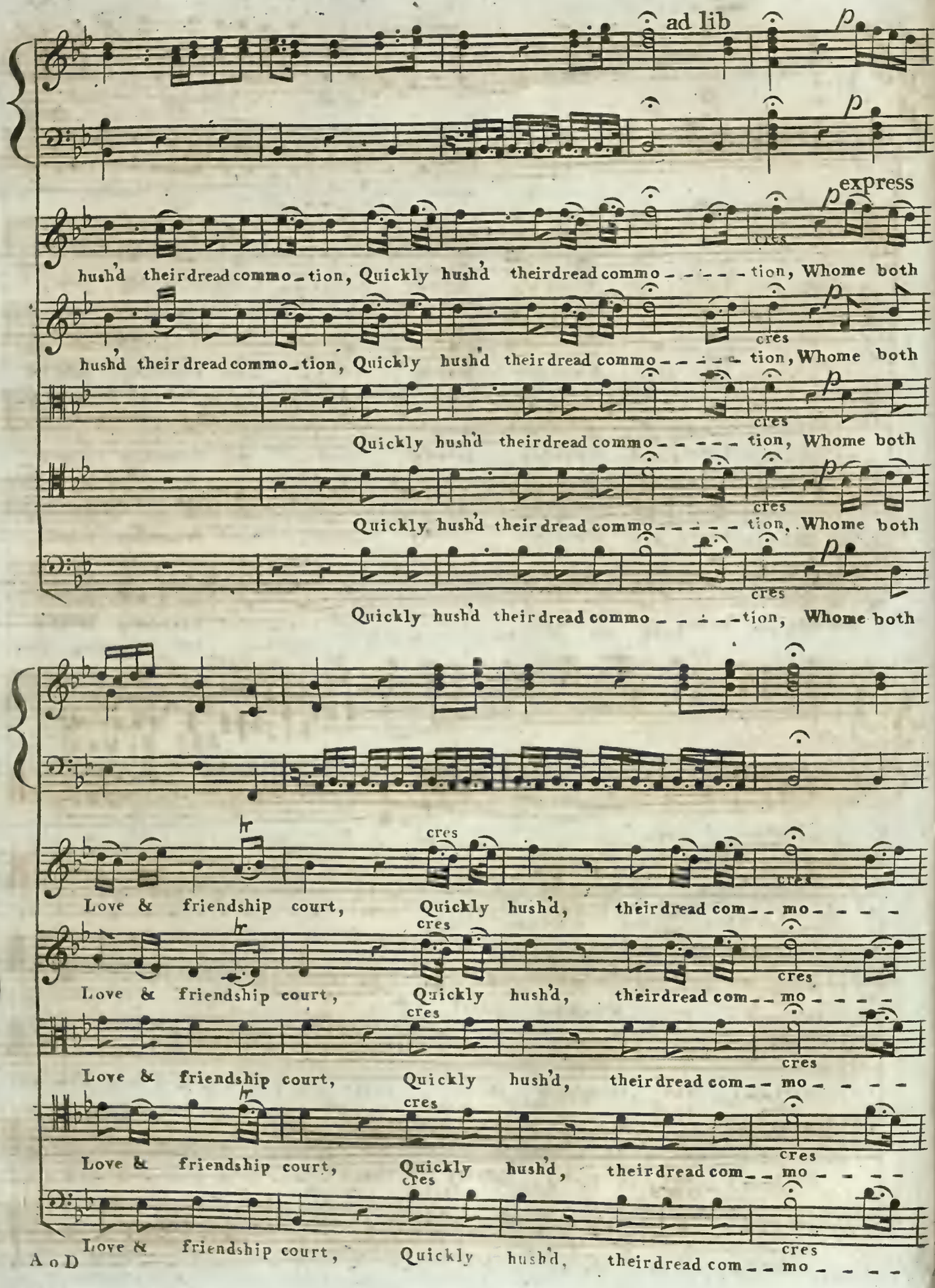
SHIREEN. *pp* Happy they when fortune low'rs who from mortals comfort find, treach'ry

VODATILE. *pp* Happy they when fortune low'rs who from mortals comfort find, treach'ry

STEERAGE. *pp* Happy they when fortune low'rs who from mortals comfort find, treach'ry

A o D Happy they when fortune low'rs who from mortals comfort find, treach'ry


scap'd and fi'_ry showers, safety and a victor kind, thus the Ves__sel tost in
scap'd and fi'_ry showers, safety and a victor kind, thus the Ves__sel tost in
scap'd and fi'_ry shower's, safety and a victor kind, thus the Ves__sel tost in
scap'd and fi'_ry shower's, safety and a victor kind, thus the Ves__sel tost in
scap'd and fi'_ry shower's, safety and a victor kind, thus the Ves__sel tost in
O_cean, seeks from storms relief in port, Quickly hush'd their dread commo__tion, Quickly
O_cean, seeks from storms relief in port,
Quickly
O_cean, seeks from storms relief in port,
O_cean, seeks from storms relief in port, Quickly hush'd their dread commo__tion,
A to D
O_cean, seeks from storms relief in port,


ad lib
p
express
cres
hush'd their dread commo_tion, Quickly hush'd their dread commo - - - - - tion, Whome both
hush'd their dread commo_tion, Quickly hush'd their dread commo - - - - - tion, Whome both
Quickly hush'd their dread commo - - - - - tion, Whome both
Quickly hush'd their dread commo - - - - - tion, Whome both
Quickly hush'd their dread commo - - - - - tion, Whome both
Love & friendship court, Quickly hush'd, their dread com - - mo - - - -
Love & friendship court, Quickly hush'd, their dread com - - mo - - - -
Love & friendship court, Quickly hush'd, their dread com - - mo - - - -
Love & friendship court, Quickly hush'd, their dread com - - mo - - - -
Love & friendship court, Quickly hush'd, their dread com - - mo - - - -

A o D

p
--tion, Love and friendship jointly court -, and friendship jointly
--tion, Love and friendship jointly court -, and friendship jointly
--tion, Love and friendship jointly court -, and friendship jointly
--tion, Love and friendship jointly court -, and friendship jointly
--tion, Love and friendship jointly court -, and friendship jointly
p
dim
p
8
cres
court - -, and friendship jointly court
dim
cres
court - -, and friendship jointly court
cres
court - -, and friendship jointly court
cres
court - -, and friendship jointly court
cres
A o D court - -, and friendship jointly court

40

O Love what Maid can thee oppose,

A Favorite Song Sung by Mrs. Cresswell, in

The BEDOUINS or ARABS of the DESERT.

Performed at the Theatre Royal Dublin,

Composed by

Sir J. A. Stevenson Mus. Doc.

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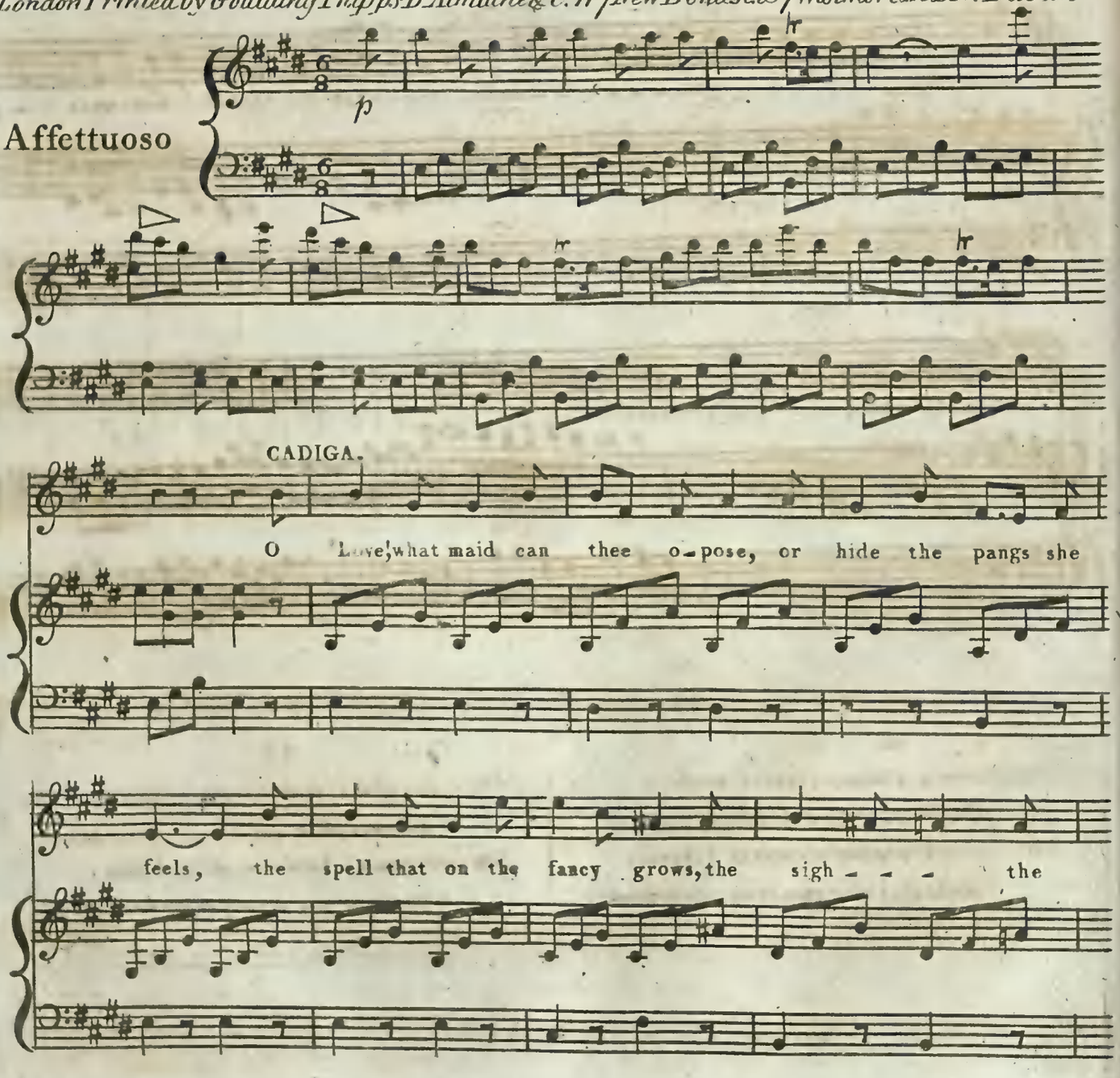
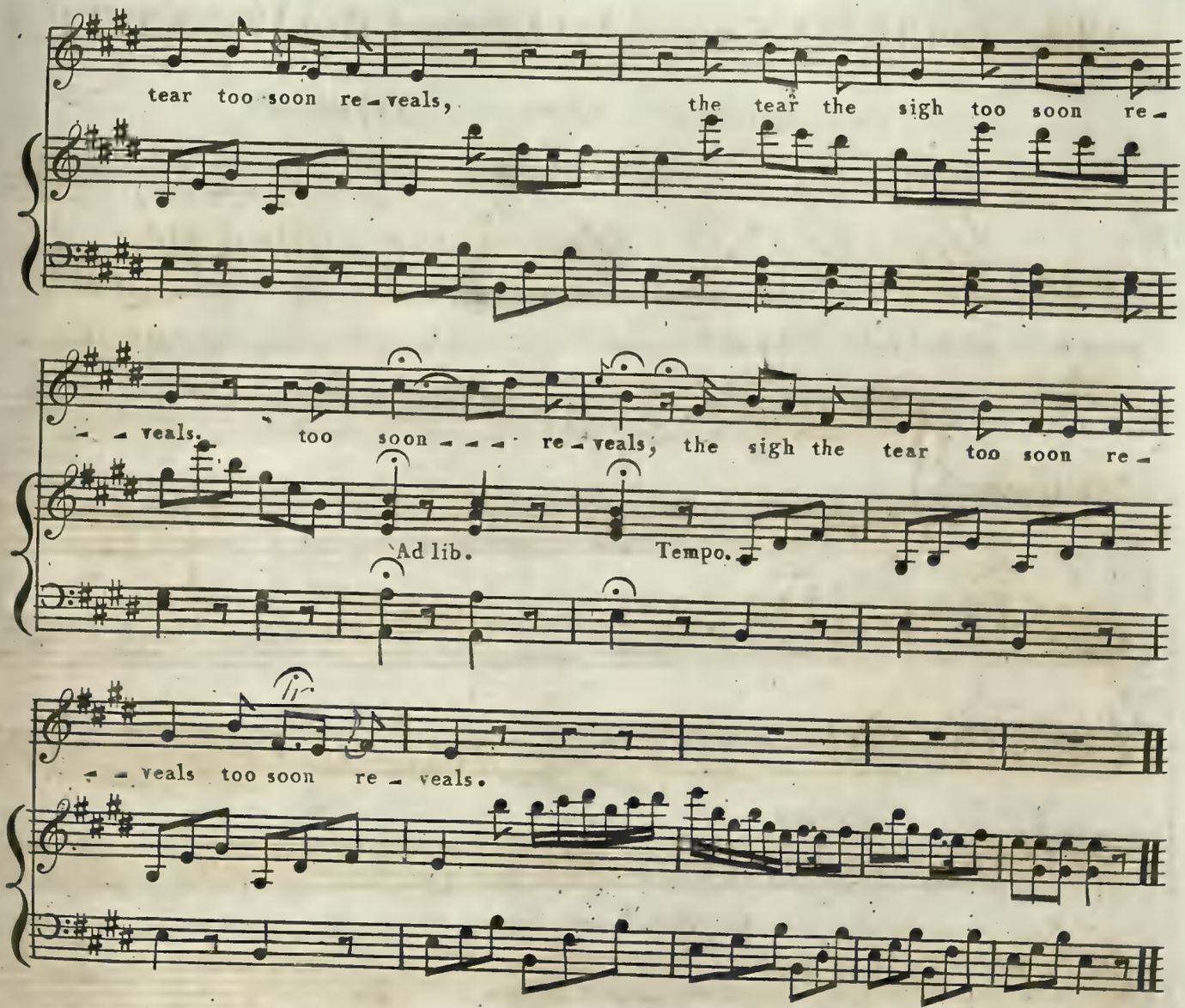

Affettuoso
p
CADIGA.
O Love, what maid can thee o-pose, or hide the pangs she
feels, the spell that on the fancy grows, the sigh - - - the


tear too soon re - veals,
the tear the sigh too soon re -
- veals. too soon - - - re - veals, the sigh the tear too soon re -
Ad lib.
Tempo.
- - veals too soon re - veals.

2

Thus, from a silent, secret sourc,
At first the rivulet gently stays;
But, in its progreſs gathers force,
And, o'er the mead, its pride displays.

3

Too soon, she throws resrve aside,
Reserve, that costs her quiet dear;
Whose bosom, like the paſsive tide,
Reflects too plain, the image near.

(No more thro' prejudice I spy.)

A Favorite Song Sung by Mrs. Adison, in

The BEDOUINS or ARABS of the DESERT.

Performed at the Theatre Royal Dublin,

Composed by Sir J. A. Stevenson Mus. Doc.

Pr. 2s/

Ent.d at Stat.rs Hall

London Printed by Gould din & Phipps D'Almaine & Co. 117 New Bond St. & 7 Westmorland St. Dublin

Allegro con Spirito

Fortiss.

ZELEIKA.

No more, no more thro' Prejudice I spy, the

Source, the Source, the Source of groundless fears, the Source, the

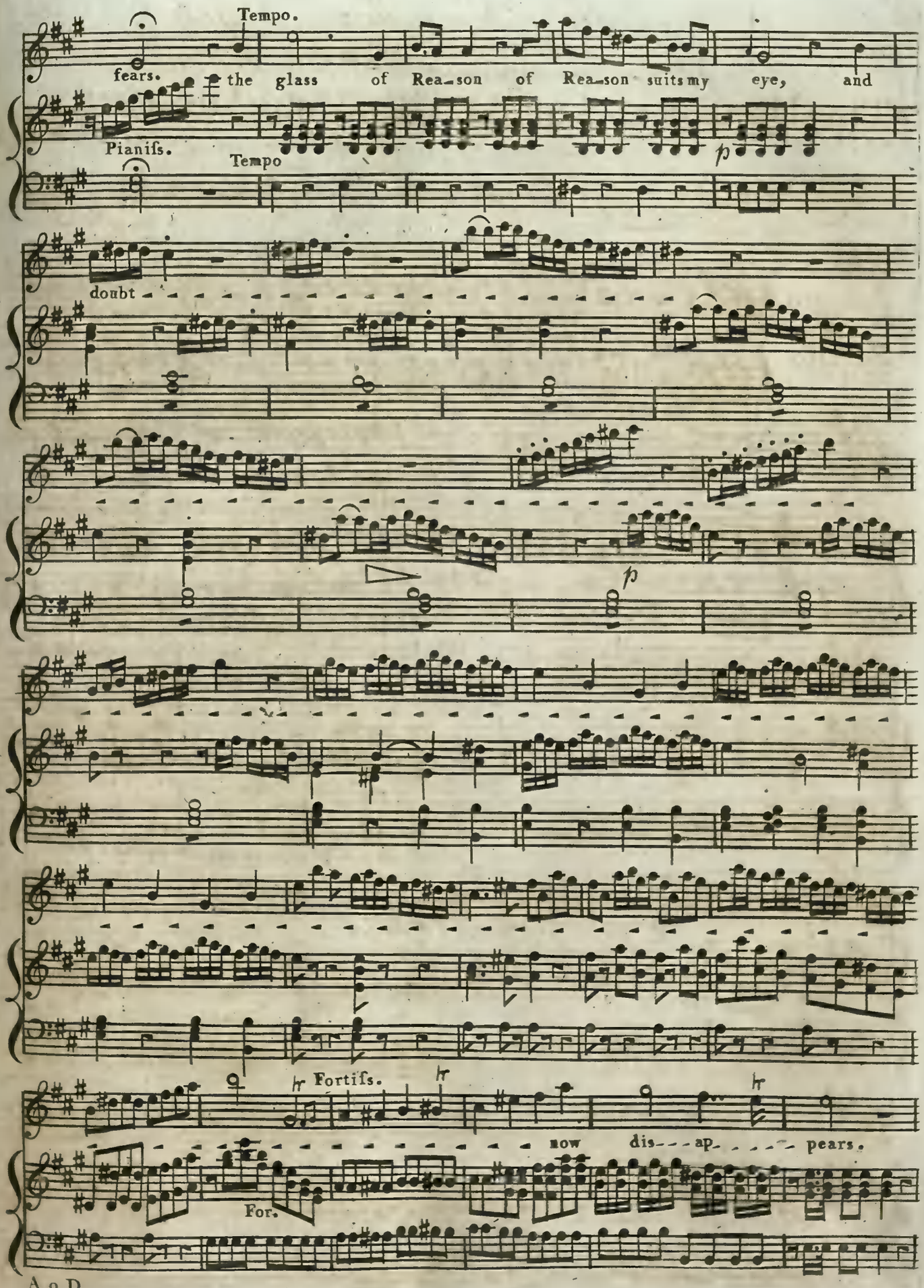
Source the Source of groundless fears, the Source of groundless

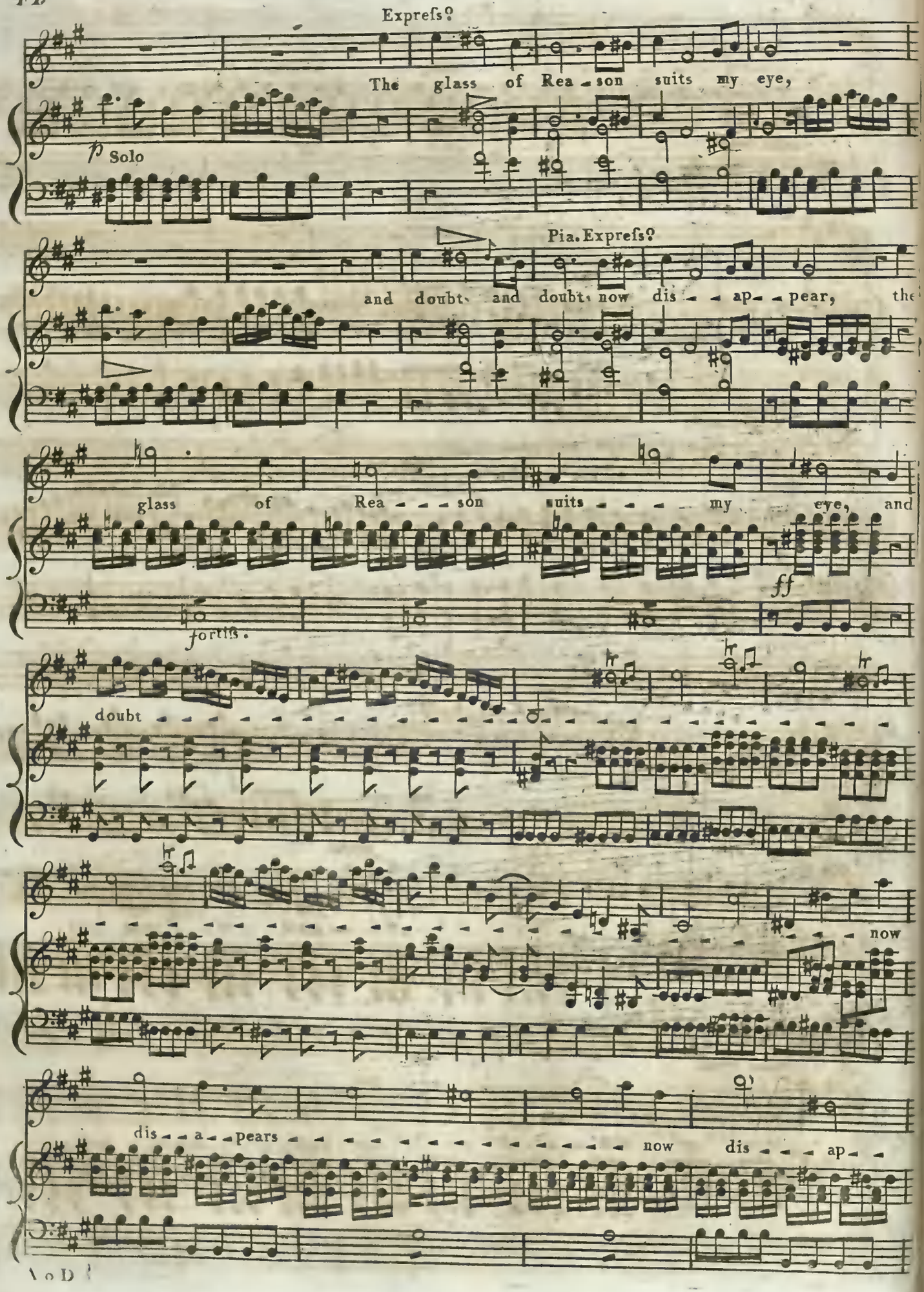
Ad lib.

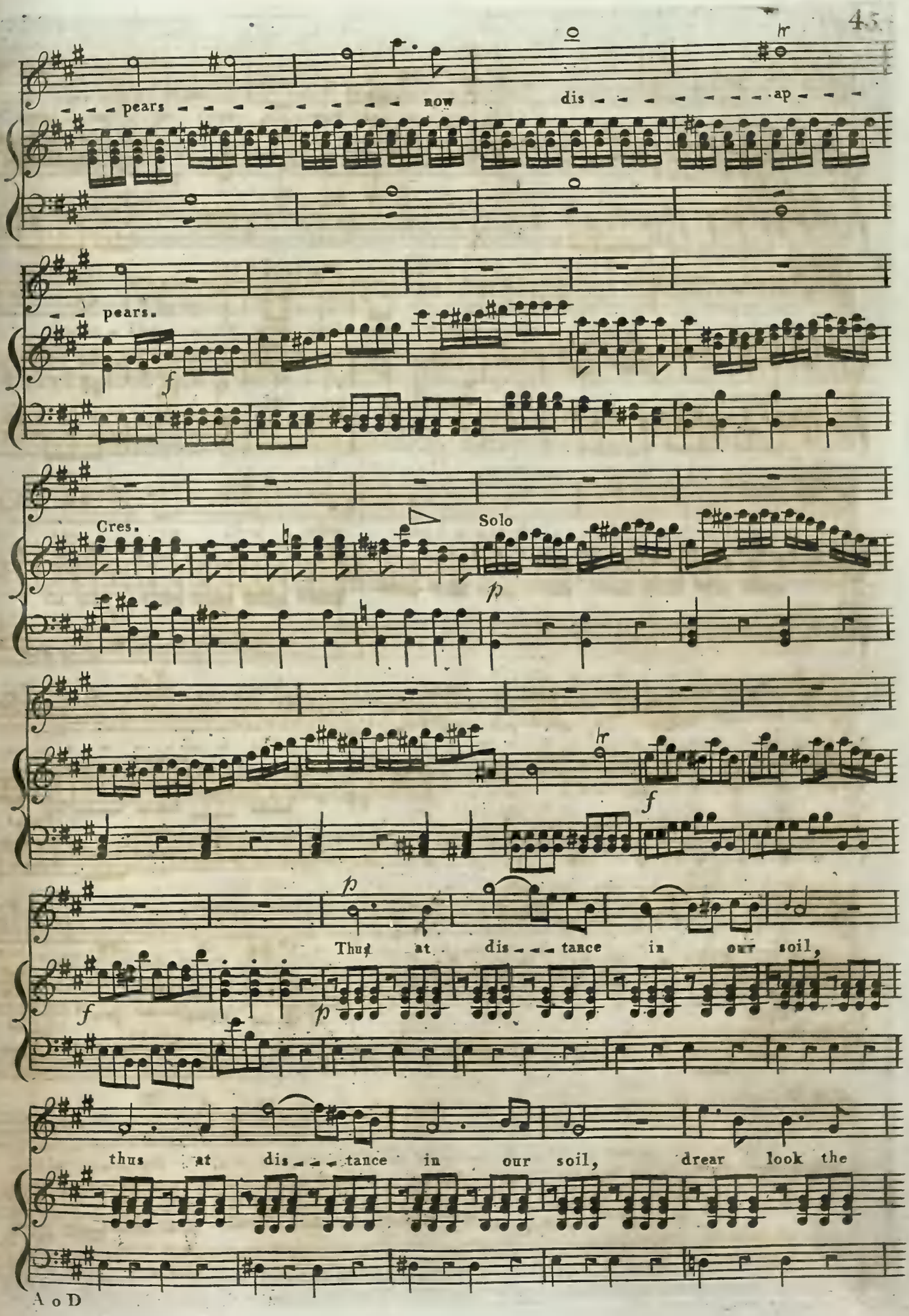
fears - - - - - - - - - - - - - - - - - - of - ground - - - - less

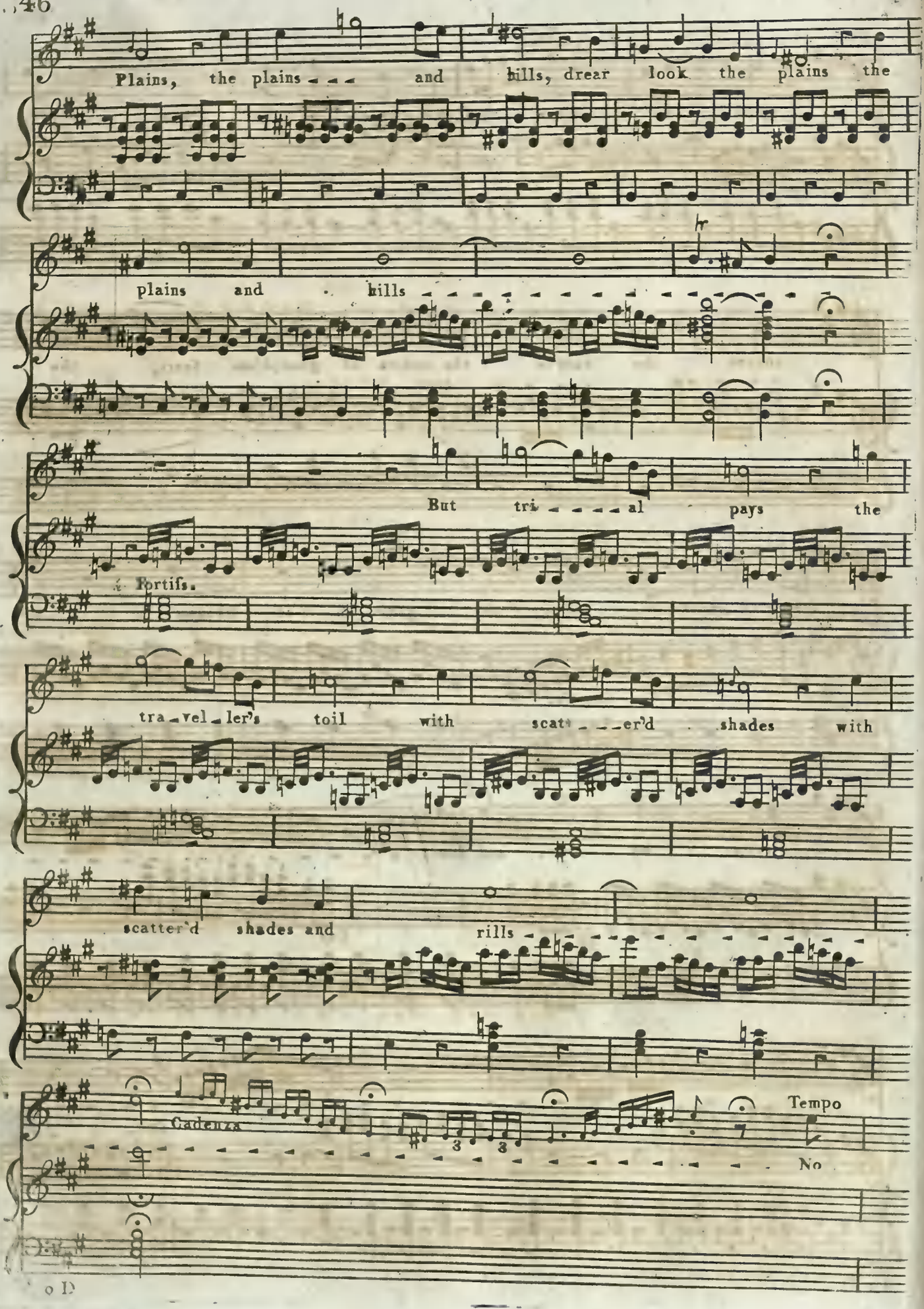
Cres. Fortis.

A o D


Tempo.
fears.
the glass of Rea-son of Rea-son suits my eye, and
Pianiſs.
Tempo
p
doubt
p
Fortiſs.
now dis---ap----pears.
For.


Expreſs?
The glass of Rea - son suits my eye,
p Solo
Pia. Expreſs?
and doubt, and doubt, now dis - - ap - - pear, the
glass of Rea - - - son suits - - - - my eye, and
fortis.
ff
doubt
now
dis - - a - - pears - - - - - - - - - - - - - - now dis - - - ap - -


pears now dis ap
pears.
Cres.
Solo
Thus at dis tance in our soil,
thus at dis tance in our soil, drear look the


Plains, the plains and hills, drear look the plains the
plains and hills
But tri al pays the
Fortifs.
tra vel ler's toil with scat er'd shades with
scatter'd shades and rills
Cadenza
Tempo
No

more no more thro' pre-ju--dice I spy, the

8va

p

source the source the source of groundless fears, the

loco

source of groundless fears, the glass of Reason

Fortifs.

pp

suits my eye, and doubts

ff

pp

8va

loco
now dis - - - ap- pears the glass
of Reason suits my eye, and doubts
now dis - ap- - pears, the glass of Reason
Fortifs.
suits my eye, and doubt
Fortifs.
Fortifs.

now dis - - - ap - - - pears - - - - - -

now dis - - - ap - - - pears - - - - - - now dis - - -

f Fortifs.

ap - - pears.

Cadenza.

now dis - - ap - pears.

MARCH OF THE ARABS,

Performed at the Theatre Royal Dublin, in

The Bedouins or Arabs of the Desert,

Composed by

Sir J. A. Stevenson. Mus. Doc.

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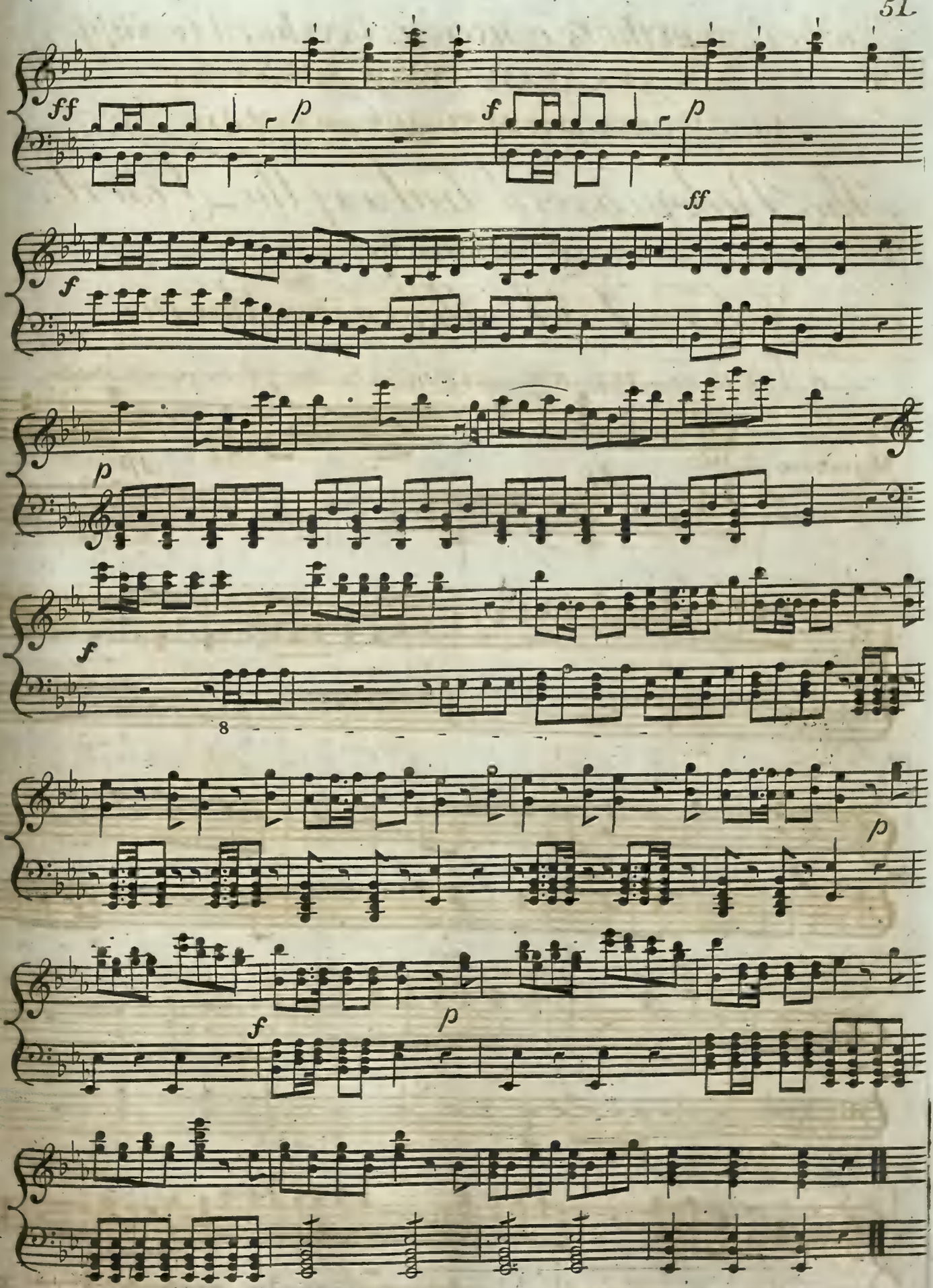
ff
p
f
p
ff
f
p
f
8
p
f
p

52 *In the Bosom that's conscious how hard to Suppress,*

A Favorite Song Sung by Mrs. Adison in

THE BEDOUINS OR ARABS OF THE DESERT,

Performed at the Theatre Royal Dublin

Entd at Stat.rs Hall *Composed by Sir J. A. Stevenson Mus. Doc.* *Pr. 1s*

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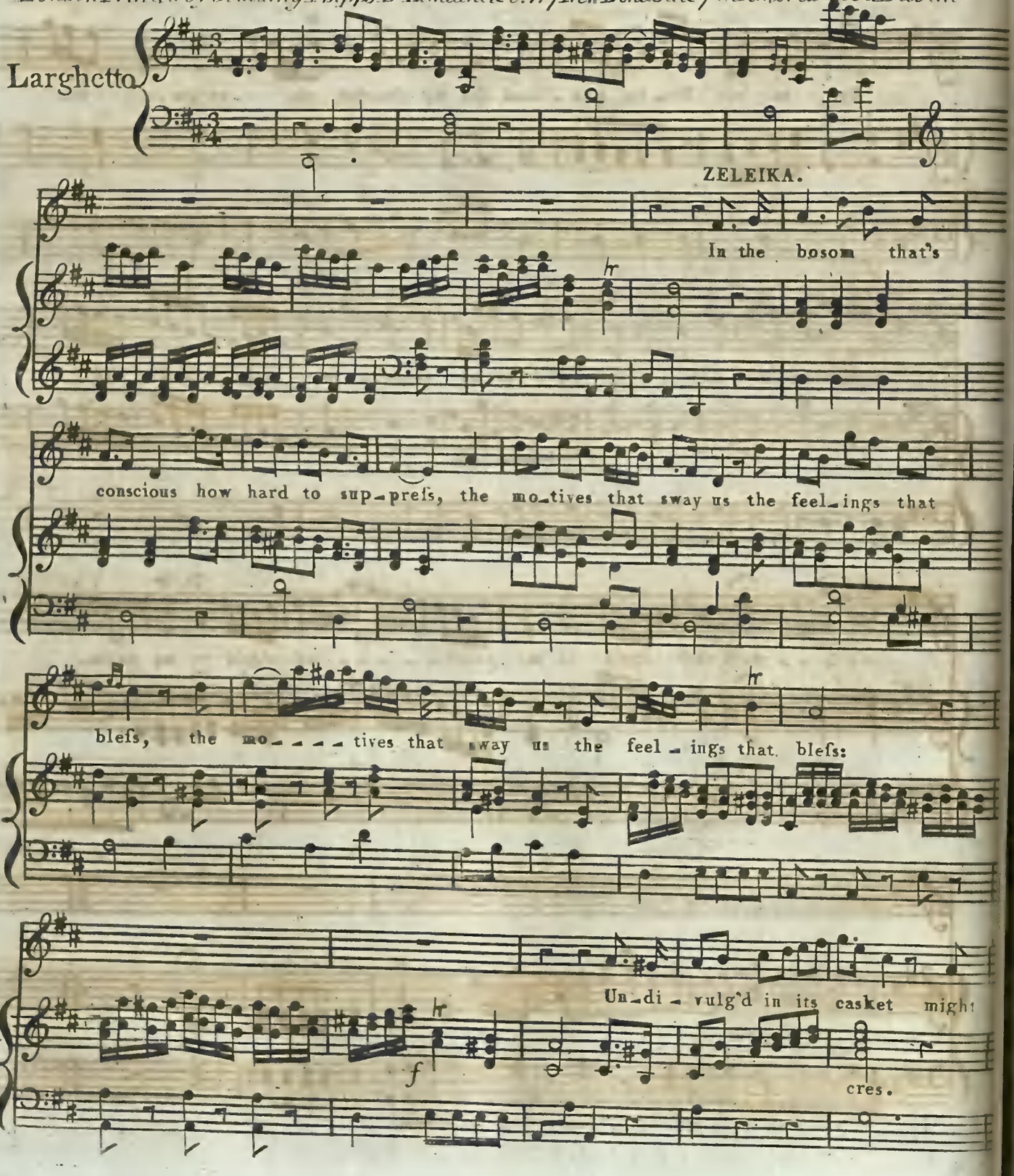
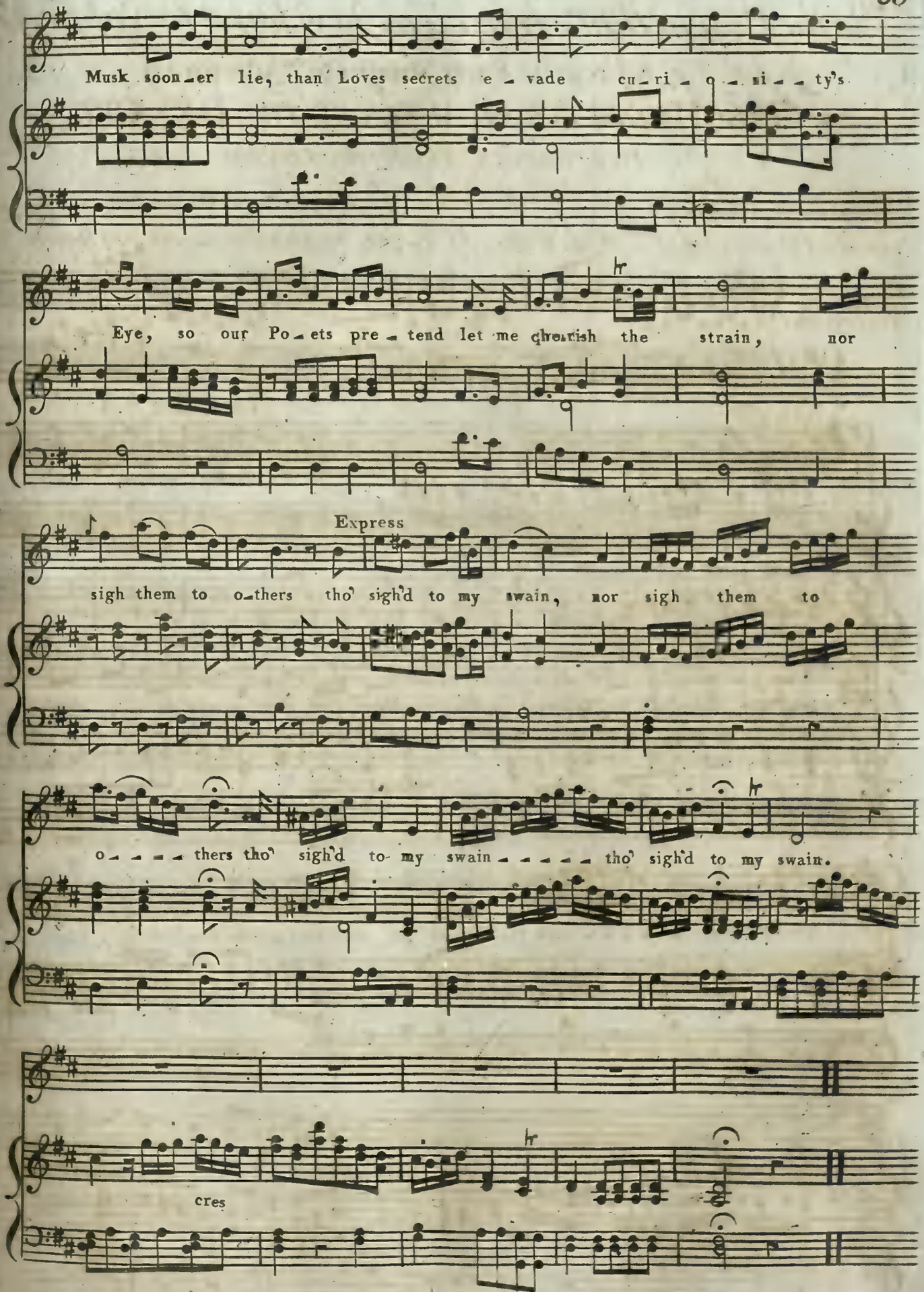

Larghetto
ZELEIKA.
In the bosom that's
conscious how hard to sup-press, the mo-tives that sway us the feel-ings that
bless, the mo- - - - tives that sway us the feel - ings that bless:
Un-di - vulg'd in its casket might
f
cres.


Musk soon-er lie, than Loves secrets e-vade cu-ri-o-si-ty's
Eye, so our Po-ets pre-tend let me cherish the strain, nor
Express
sigh them to o-thers tho' sigh'd to my swain, nor sigh them to
o-thers tho' sigh'd to my swain tho' sigh'd to my swain.
cres

A FAVORITE QUINTETT,

In the

Bedouins or Arabs of the Desert.

Performed at the Theatre Royal Dublin

Composed by

Sir J. A. Stevenson Mus. Doc.

Pr.

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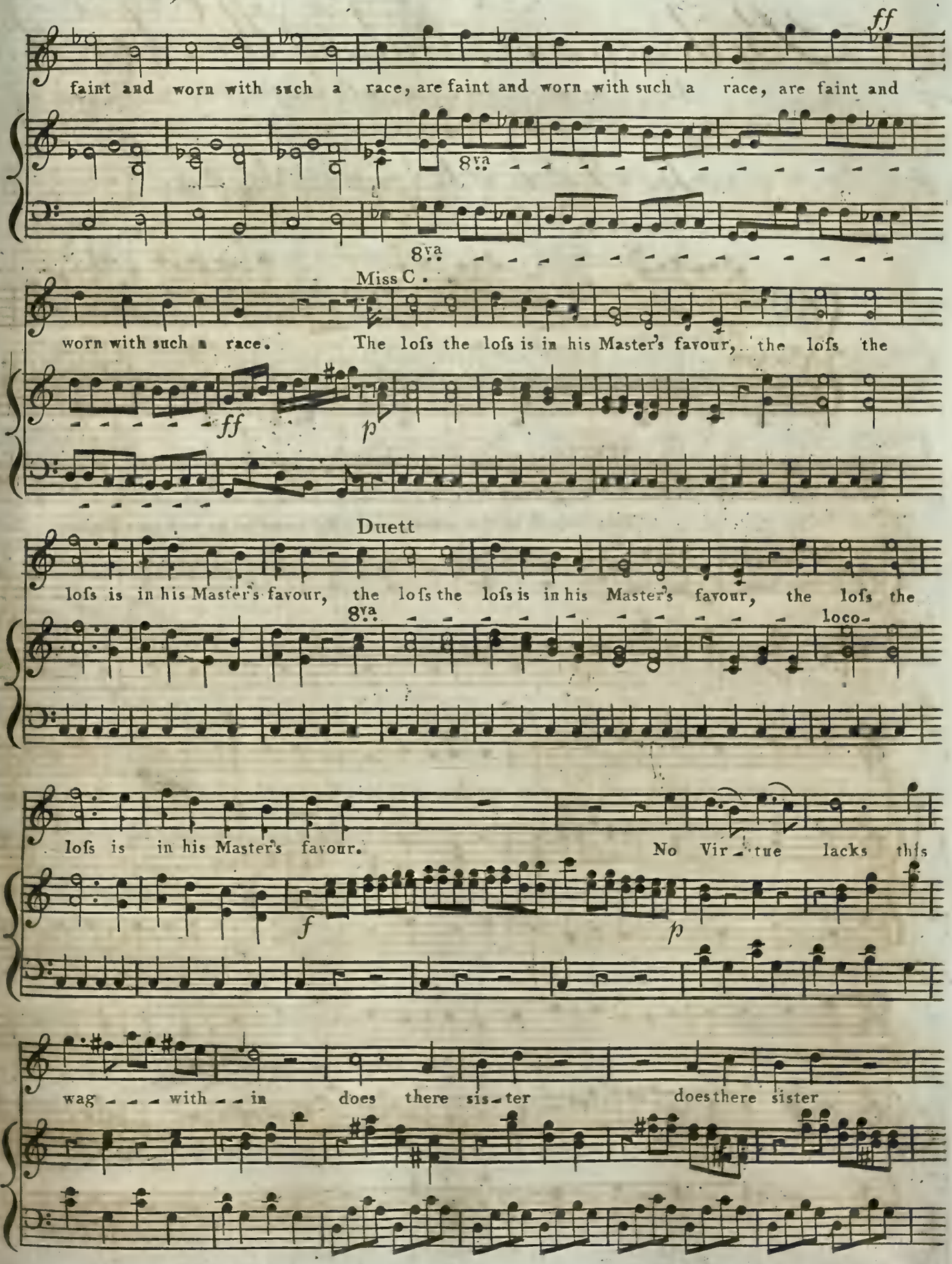
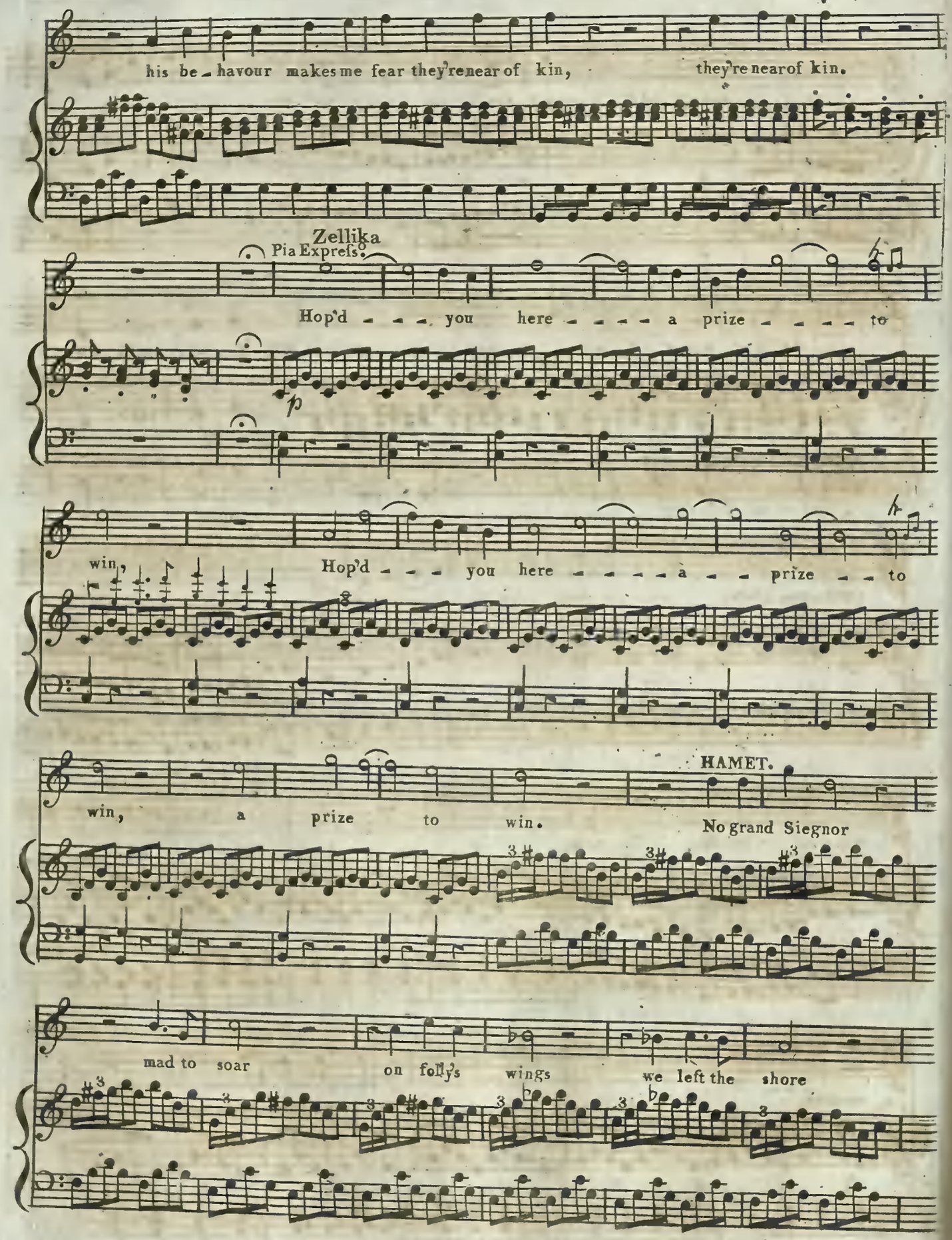
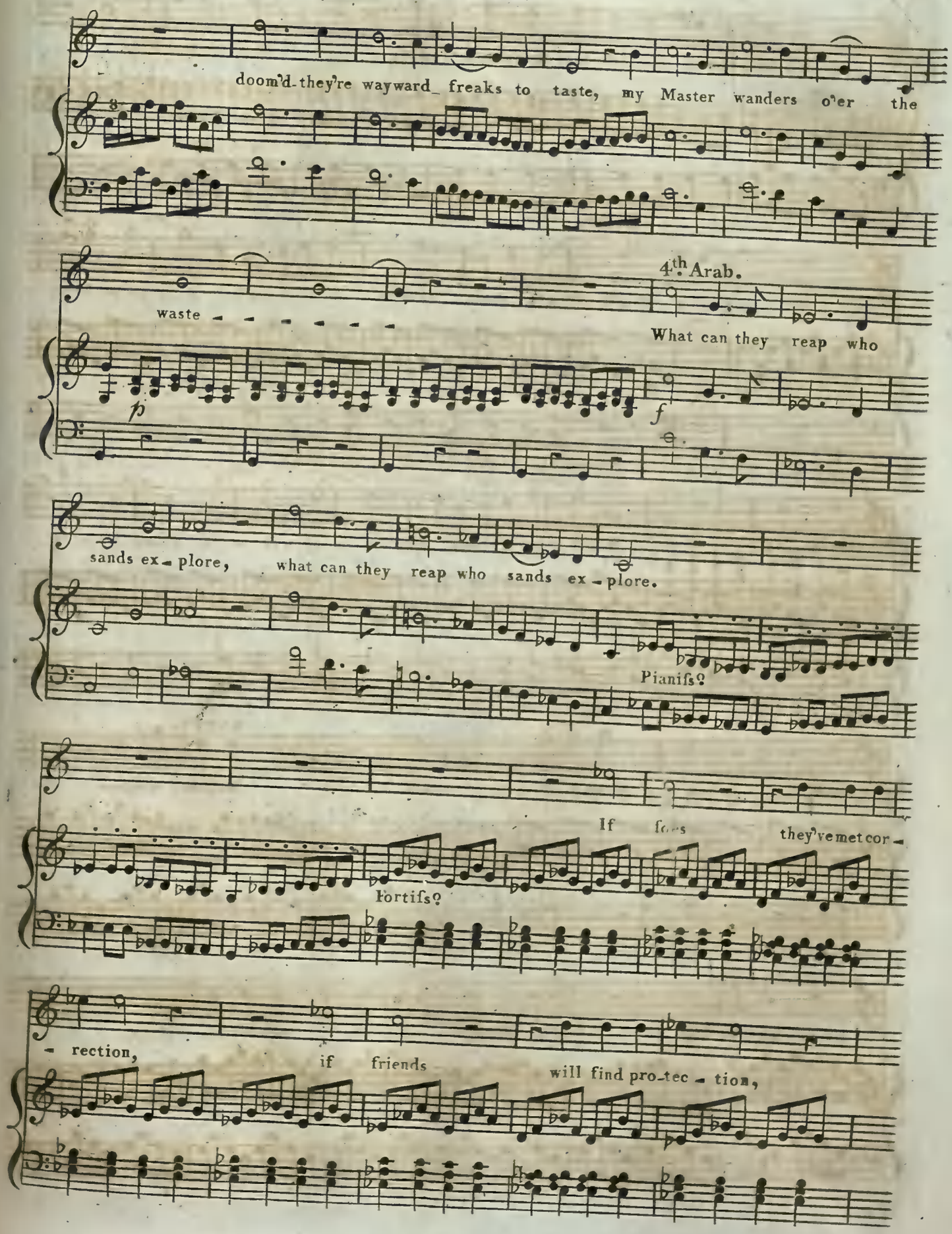
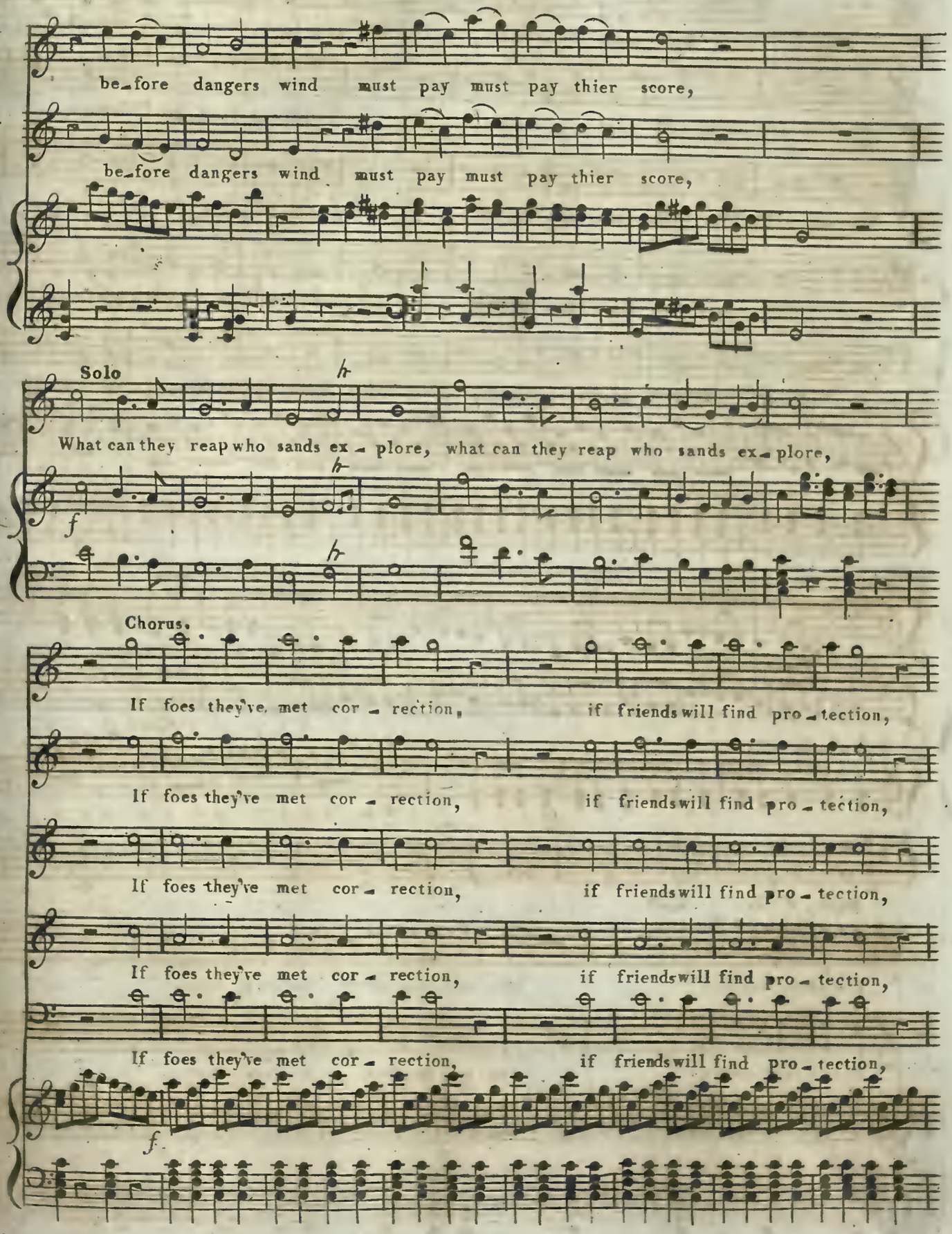
Pianiſs.o Solo.
Allegro
PERIM.
To be tutor'd by this scapegrace, But come let us seek your Master, Come
dp
f
HAMET.
come come come come come come come let us seek your Master, Faith faith faith my
f
ff
8
legs which ne'er run faster, my legs which ne'er run fas_ter, my legs which ne'er run faster, Are


ff
faint and worn with such a race, are faint and worn with such a race, are faint and
8va
8va
Miss C.
worn with such a race. The loſs the loſs is in his Master's favour, the loſs the
ff
p
Duett
loſs is in his Master's favour, the loſs the loſs is in his Master's favour, the loſs the
8va
loco-
loſs is in his Master's favour. No Vir-tue lacks this
f
p
wag - - - with - - in does there sis-ter does there sister


his be - havour makes me fear they're near of kin, they're near of kin.
Zellika
Pia Expreſs.
Hop'd - - - you here - - - - a prize - - - - to
win,
Hop'd - - - you here - - - - a - - prize - - to
win, a prize to win.
HAMET.
No grand Siegnor
mad to soar on folly's wings we left the shore


doom'd they're wayward freaks to taste, my Master wanders o'er the
waste
4th Arab.
What can they reap who
sands ex - plore, what can they reap who sands ex - plore.
Pianiſs?
If foes they've met cor -
Fortifs?
- rection, if friends will find pro - tec - tion,

Chorus
If foes will meet cor-rection, if friends will find pro-tection.
If foes will meet cor-rection, if friends will find pro-tection.
If foes will meet cor-rection, if friends will find pro-tection.
If foes will meet cor-rectin, if friends will find pro-tection.
Fortifs?
cres.
Pia.
ff
Pia.
Duett. Zellika
Travelers travelers who sail be-fore dangers wind,
Cadega
Travelers travelers who sail be-fore dangers wind,
p


be_fore dangers wind must pay must pay thier score,
be_fore dangers wind must pay must pay thier score,
Solo
What can they reap who sands ex_plore, what can they reap who sands ex_plore,
f
Chorus.
If foes they've met cor_rection, if friends will find pro_tection,
If foes they've met cor_rection, if friends will find pro_tection,
If foes they've met cor_rection, if friends will find pro_tection,
If foes they've met cor_rection, if friends will find pro_tection,
If foes they've met cor_rection, if friends will find pro_tection,
f

If foes they've met cor - rection If friends will find pro - tection

If foes they've met cor - rection If friends will find pro - tection

If foes they've met cor - rection If friends will find pro - tection

If foes they've met cor - rection If friends will find pro - tection

What can they reap who sands ex - plore, - - - - - - - - - -

What can they reap who sands ex - plore, - - - - - - - - - -

What can they reap who sands ex - plore, - - - - - - - - - -

cres

f

p

what can they reap who sands ex - - plore - - - - - - - - - -

f

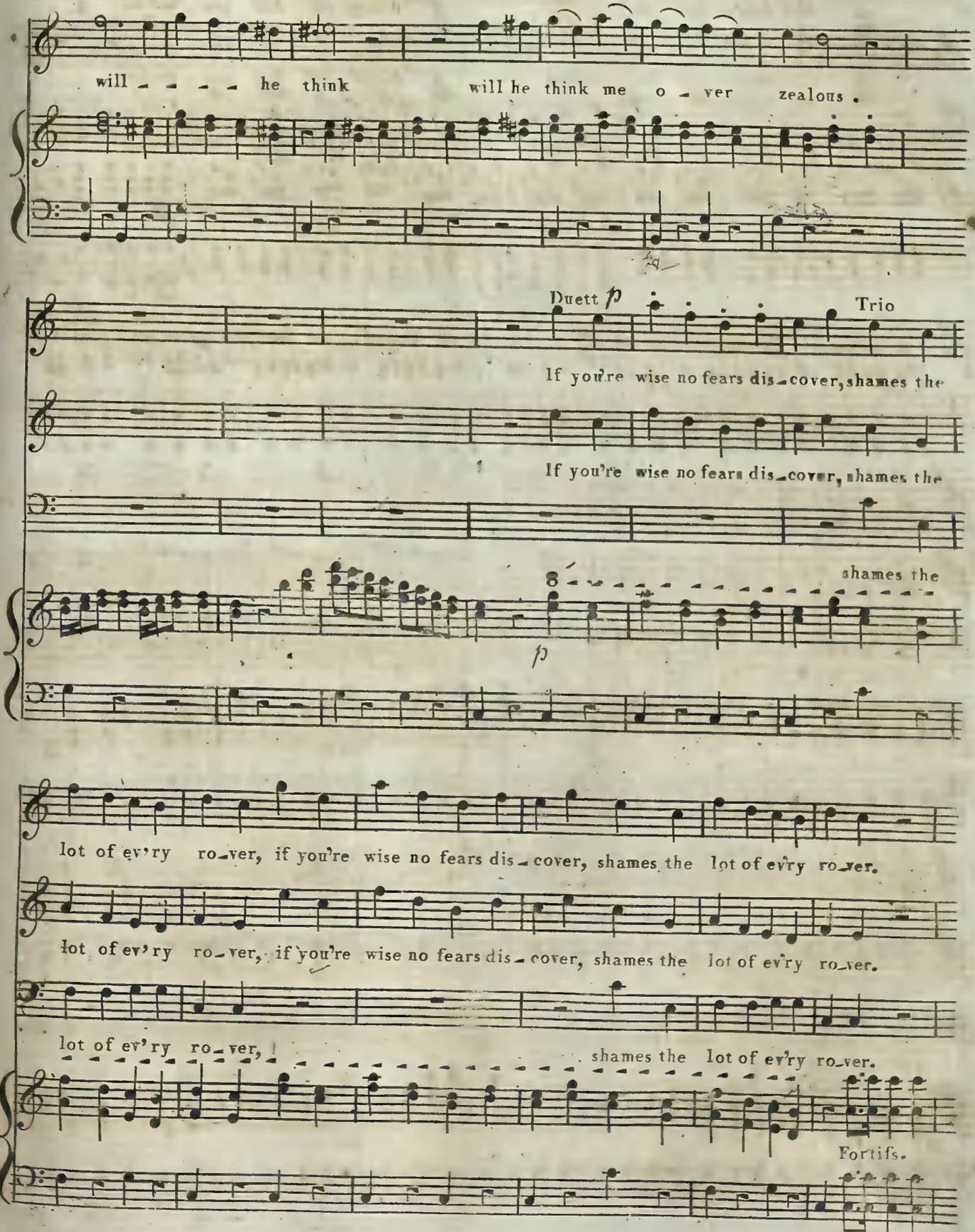
what can they reap who sands ex - - plore - - - - - - - - - -

what can they reap who sands ex - - plore - - - - - - - - - -

p

cres

f


will - - - - he think will he think me o - ver zealous.
Duett p
Trio
If you're wise no fears dis - cover, shames the
If you're wise no fears dis - cover, shames the
8
shames the
p
lot of ev'ry ro - ver, if you're wise no fears dis - cover, shames the lot of ev'ry ro - ver.
lot of ev'ry ro - ver, if you're wise no fears dis - cover, shames the lot of ev'ry ro - ver.
lot of ev'ry ro - ver,
shames the lot of ev'ry ro - ver.
Fortifs.

Chorus
If foes they've met cor-rection, if friends will find pro-tection,
If foes they've met cor-rection, if friends will find pro-tection,
If foes they've met cor-rection, if friends will find pro-tection,
If foes they've met cor-rection, if friends will find pro-tection,
Fortifs?
if foes they've met cor-rection, if friends will find pro-tection.
if foes they've met cor-rection, if friends will find pro-tection.
if foes they've met cor-rection, if friends will find pro-tection.
if foes they've met cor-rection, if friends will find pro-tection.
Solo Expreſs? Zeleca
Ah! Sister Sis-ter in this cri-sis tell us
Flute
Pia.

Chorus
This must they reap who sands ex - plore, this must they reap who
This must they reap who sands ex - plore, this must they reap who
This must they reap who sands ex - plore, this must they reap who
Fortifs
8
sands ex - plore, who sands ex - plore, who sands ex - -
sands ex - plore, who sands ex - plore, who sands ex - -
sands ex - plore, who sands ex - plore, who sands ex - -
8
- plore.
- plore.
- plore.
Fortifs

By fraud alarm'd & wanton taste,

A favorite Duett Sung by Mrs Adison & Mr. Cresswell in

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Simplice

ZELEIKA.

By fraud alarm'd and wan-ton taste, see Freedom's steps im-

CADIGA.

By fraud alarm'd and wan-ton taste, see Freedom's steps im-

-print the waste, And find the foes of court-ly pride, true love and Friendship

-print the waste, And find the foes of court-ly pride, true love and Friendship

f

p

on our side.

No sea-son'd cates our

on our side.

No season'd cates our

f

boards pro-duce, Our cups no grapes in - flam-ing juice:

boards pro-duce, Our cups no grapes in - flam-ing juice:

cres.

f

our cups no grapes in flam ing juice,

Pia. Expreſs?

our cups no grapes in flam ing juice, Thy paths sim-pli-ci-ty! we

f

Thy paths sim-pli-ci-ty! we trace, Pure source of peace and virtue's

trace, Pure source of peace and virtue's grace, and virtue's

cres.

Lentando

grace, Thy paths sim-pli-ci-ty! thy paths we trace,

grace, Thy paths sim-pli-ci-ty! thy paths we trace,

pure source of peace, and vir - tue's grace, thy paths sim-pli-ci-ty we trace, pure source of
pure source of peace, and vir - tue's grace, thy paths sim-pli-ci-ty we trace, pure source of
cres.
peace and virtue's grace & virtue's grace, pure source of peace,
peace and virtue's grace & virtue's grace, pure source of peace,
Expreſs?
p
Pure source of peace and vir - tue's grace, and vir-tue's grace, & virtue's grace,
Pure source of peace and vir - tue's grace, and vir-tue's grace, & virtue's grace,
p
p
Ad lib.
and vir - - tue's grace.
and vir - - tue's grace.
3
3
3
3

UNWARP'D BY PRIDE OR FASHION.

A Favorite Duett Sung by Mr. Byrn & Mrs Cresswell, in

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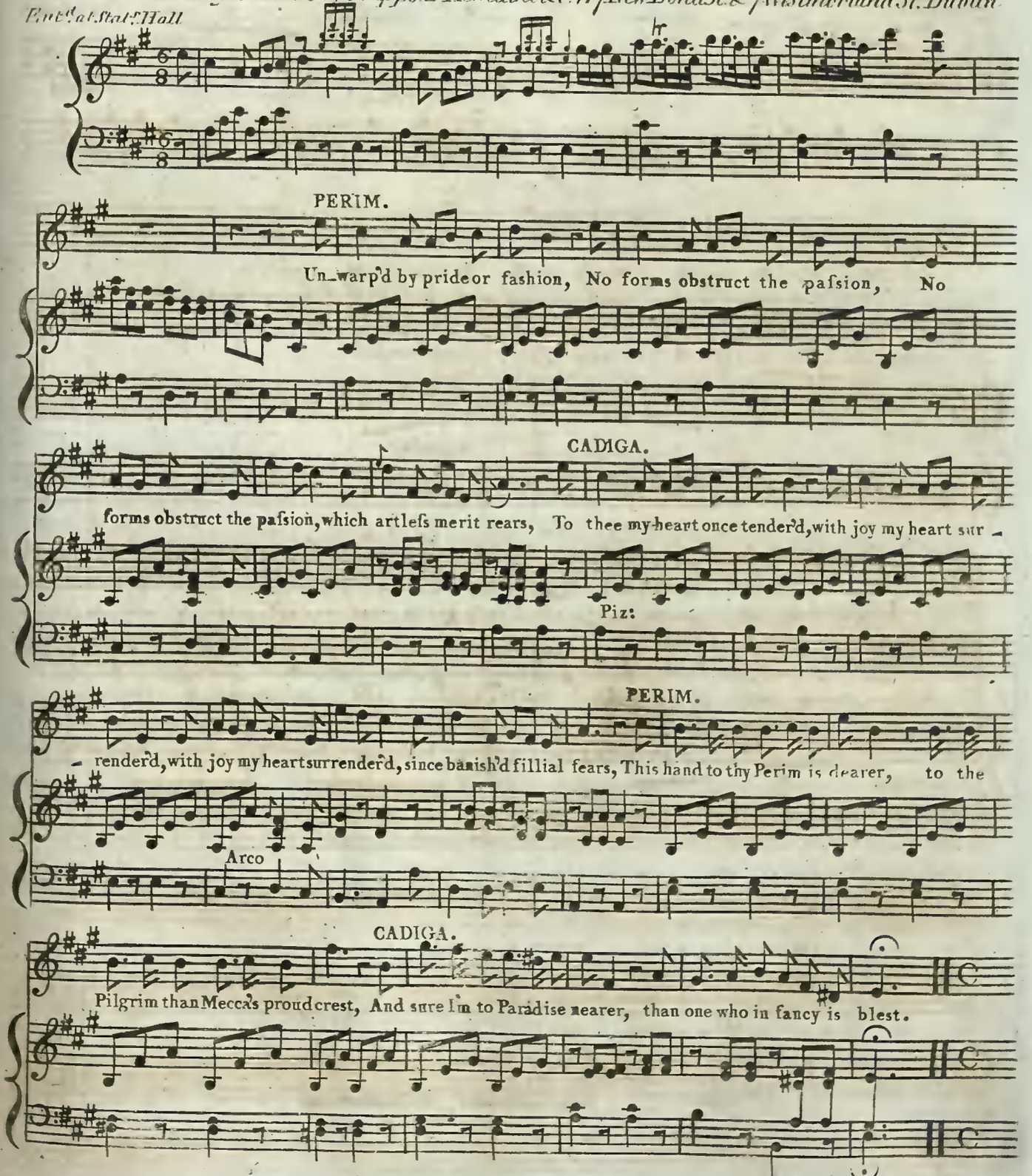
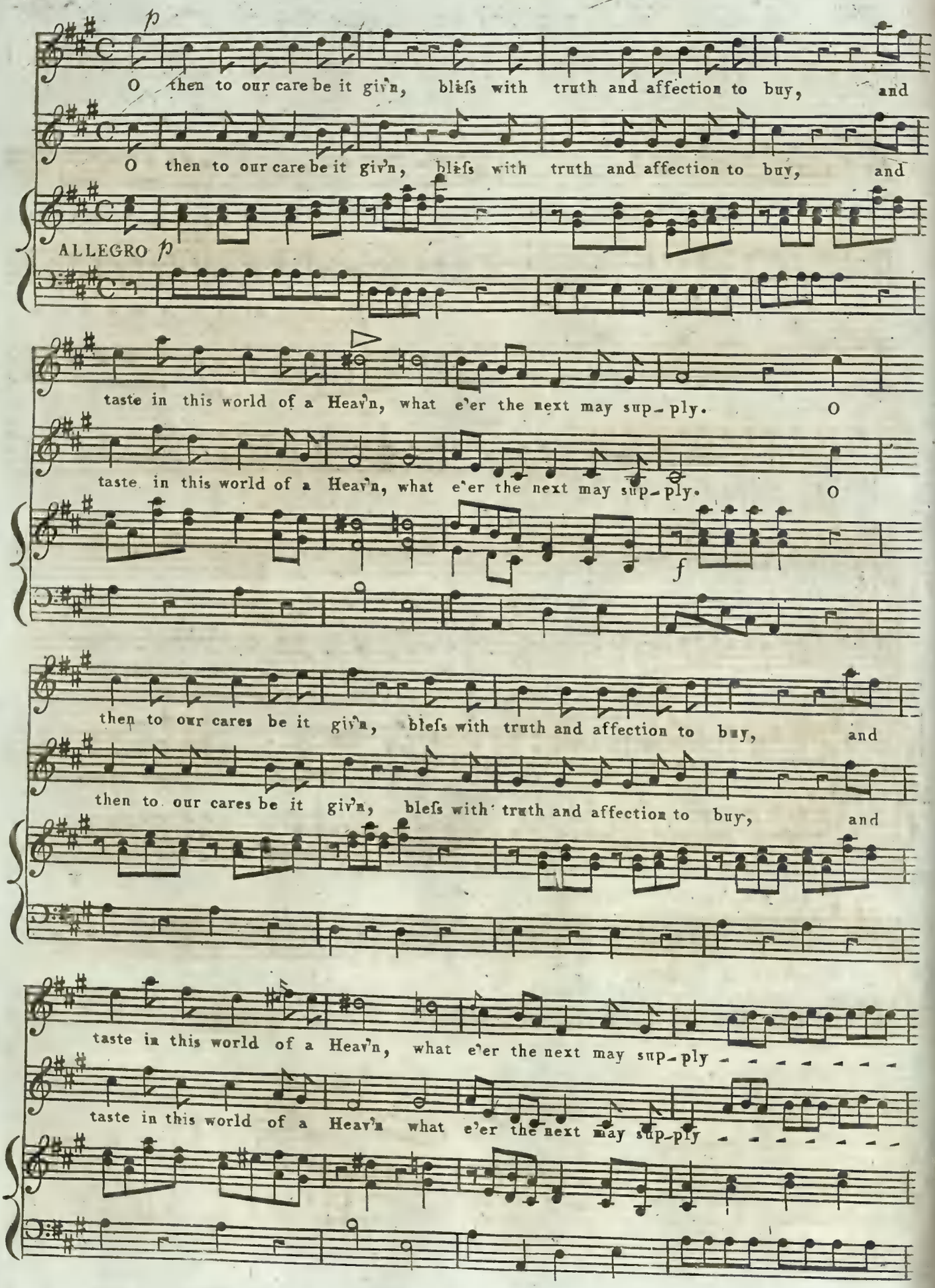
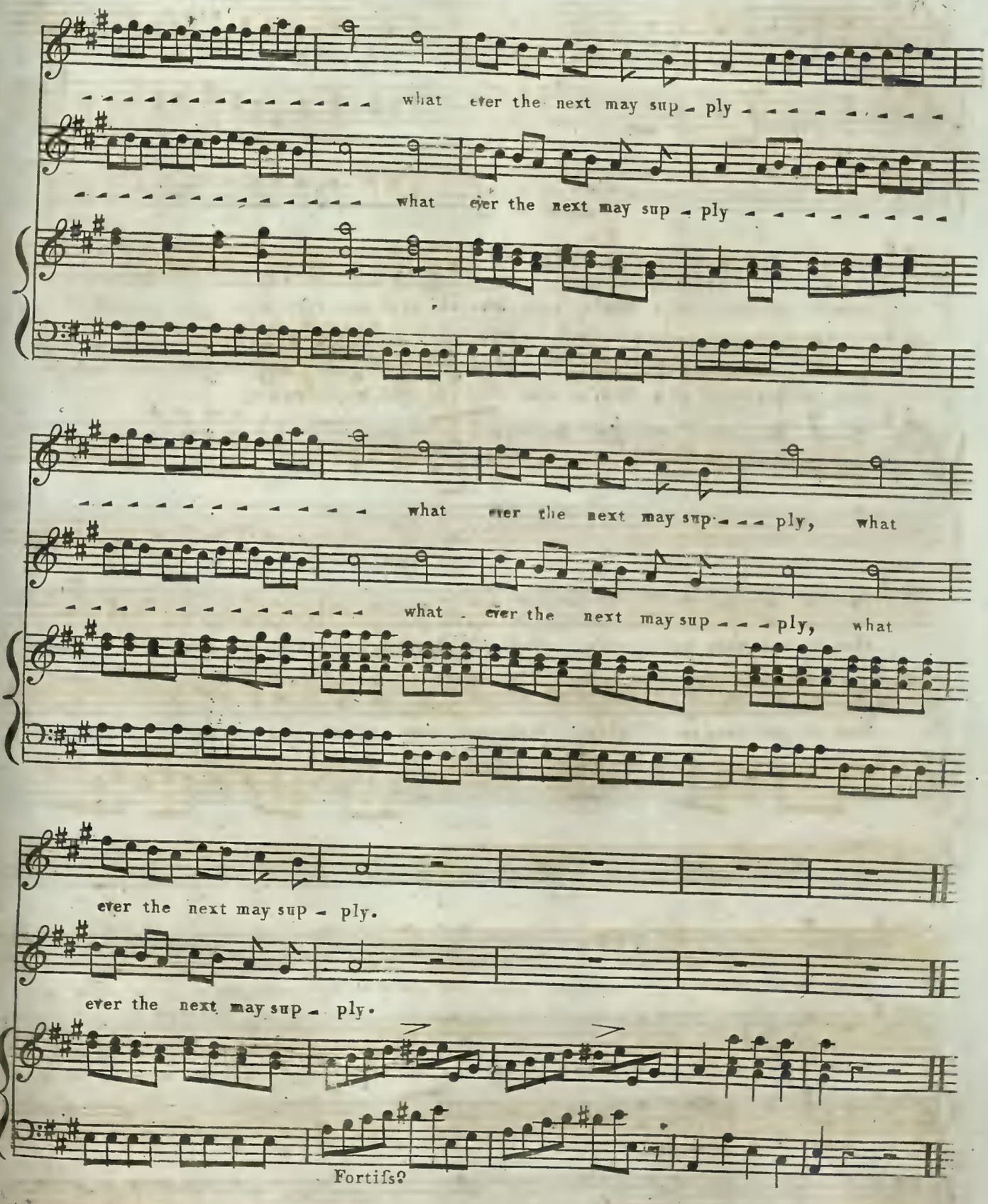

PERIM.
Un_warp'd by pride or fashion, No forms obstruct the pasion, No
CADIGA.
forms obstruct the pasion, which artless merit rears, To thee my heart once tender'd, with joy my heart sur -
Piz:
PERIM.
- render'd, with joy my heart surrender'd, since banish'd fillial fears, This hand to thy Perim is dearer, to the
Arco
CADIGA.
Pilgrim than Mecca's proud crest, And sure I'm to Paradise nearer, than one who in fancy is blest.


p
O then to our care be it giv'n, bleſs with truth and affection to buy, and
O then to our care be it giv'n, bleſs with truth and affection to buy, and
ALLEGRO p
taste in this world of a Heav'n, what e'er the next may sup-ply. O
taste in this world of a Heav'n, what e'er the next may sup-ply. O
f
then to our cares be it giv'n, bleſs with truth and affection to buy, and
then to our cares be it giv'n, bleſs with truth and affection to buy, and
taste in this world of a Heav'n, what e'er the next may sup-ply - - - - - - -
taste in this world of a Heav'n what e'er the next may sup-ply - - - - - - -


what ever the next may sup - ply
what ever the next may sup - ply
what ever the next may sup - - - ply, what
what ever the next may sup - - - ply, what
ever the next may sup - ply.
ever the next may sup - ply.
Fortifs?

THRO' MOONLIGHT VALES,

A Favorite Trio

Sung by Mrs Adison Mrs Cresswell & Miss Webb in

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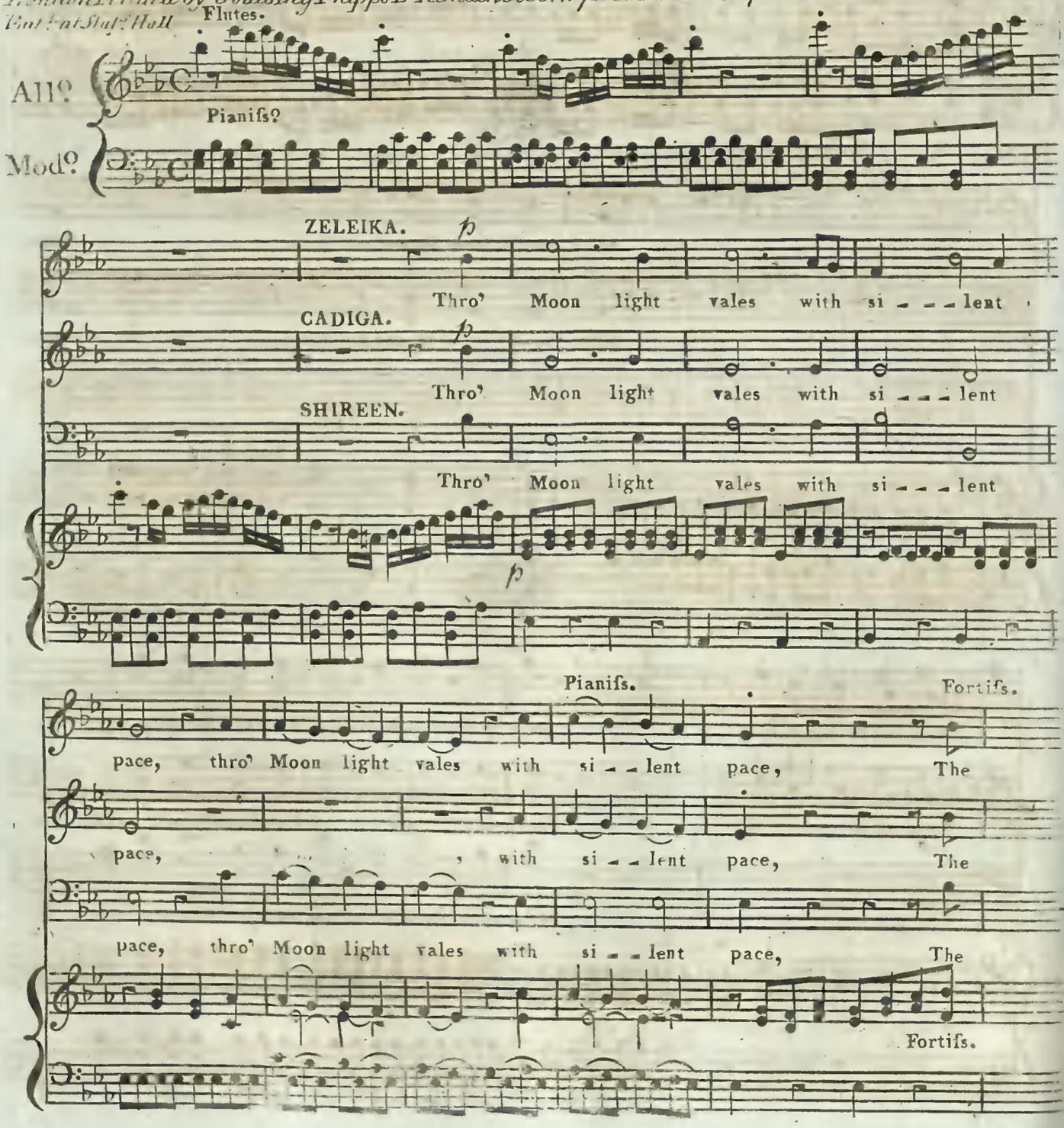


Deer's erratic course his course we trace

Deer's erratic course his course we trace

Deer's erratic course his course we trace

Horns

Ne'er rouz'd from Hound and Horn, from

Ne'er rouz'd from Hound and Horn, from

Bugle Horn

f

Cho:

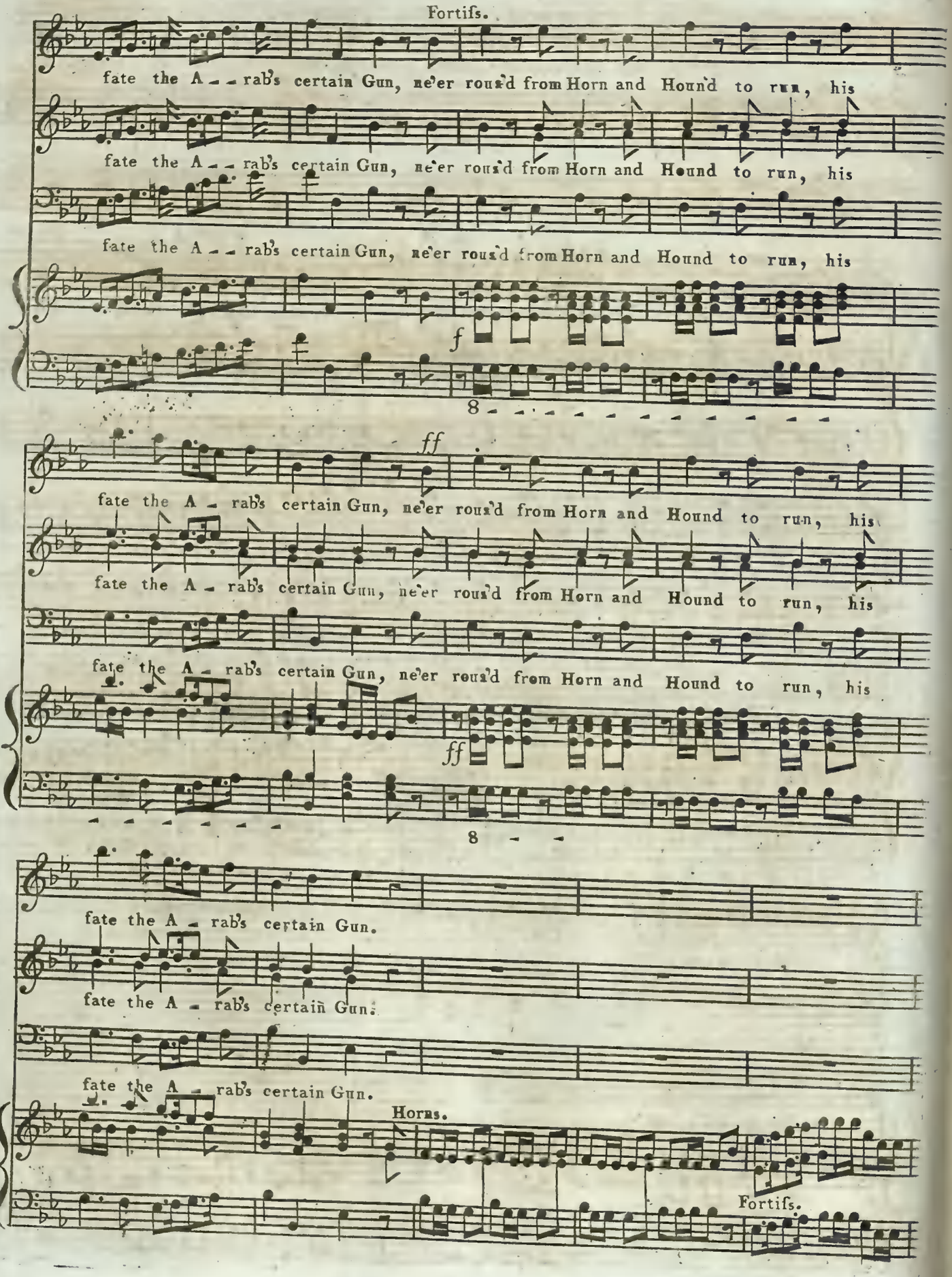
Horn and Hound to run, Ne'er rous'd from Horn from Horn and Hound to run, his

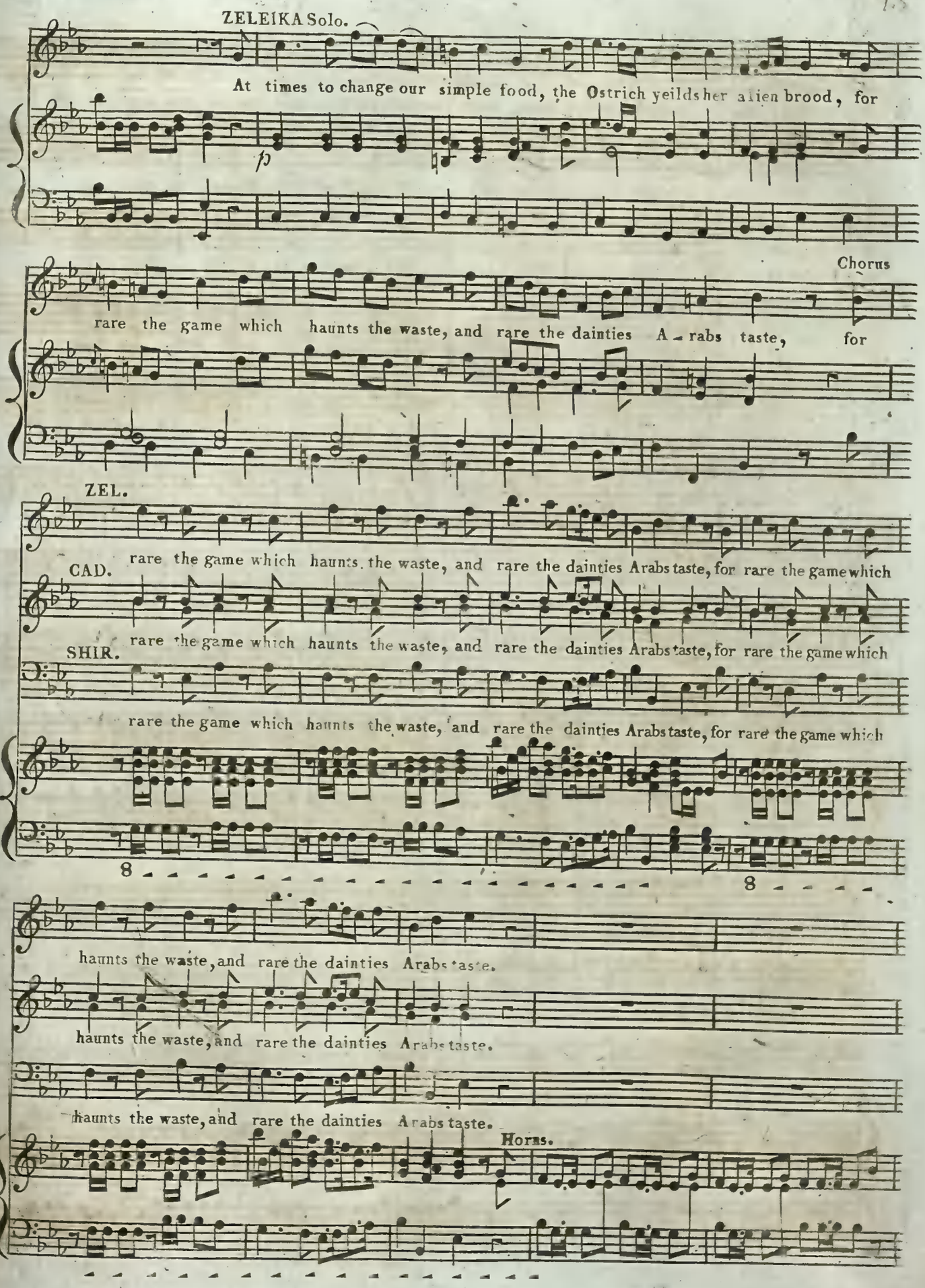
Horn and Hound to run, Ne'er rous'd from Horn from Horn and Hound to run, his

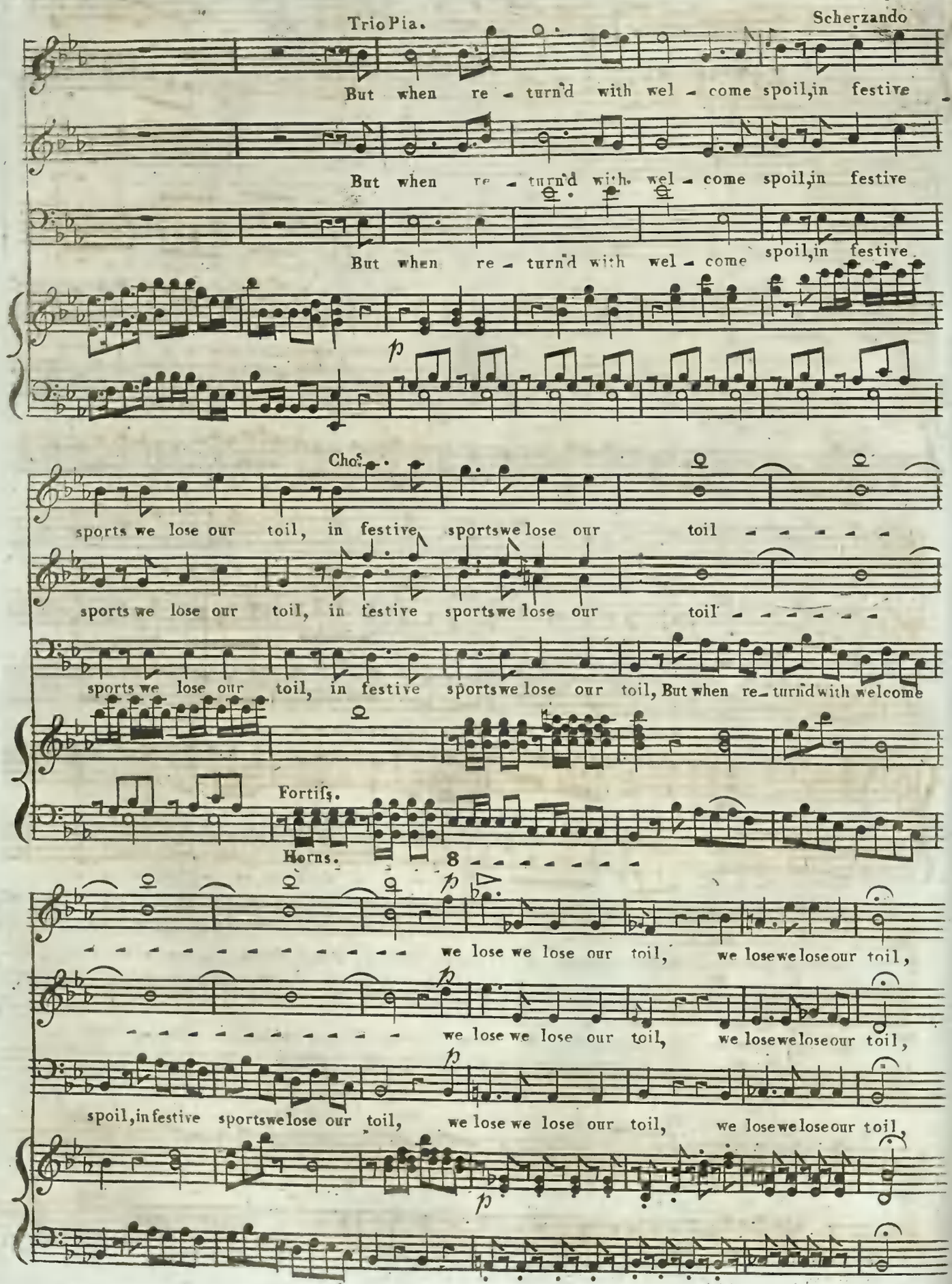
Ne'er rous'd from Horn from Horn and Hound to run, his

Bugle Horn

For.


Fortifs.
fate the A - - rab's certain Gun, ne'er rous'd from Horn and Hound to run, his
fate the A - - rab's certain Gun, ne'er rous'd from Horn and Hound to run, his
fate the A - - rab's certain Gun, ne'er rous'd from Horn and Hound to run, his
f
8
ff
fate the A - rab's certain Gun, ne'er rous'd from Horn and Hound to run, his
fate the A - rab's certain Gun, ne'er rous'd from Horn and Hound to run, his
fate the A - rab's certain Gun, ne'er rous'd from Horn and Hound to run, his
ff
8
fate the A - rab's certain Gun.
fate the A - rab's certain Gun.
fate the A - rab's certain Gun.
Horns.
Fortifs.


ZELEIKA Solo.
At times to change our simple food, the Ostrich yeilds her alien brood, for
p
Chorus
rare the game which haunts the waste, and rare the dainties A - rabs taste, for
ZEL.
rare the game which haunts the waste, and rare the dainties Arabs taste, for rare the game which
CAD.
rare the game which haunts the waste, and rare the dainties Arabs taste, for rare the game which
SHIR.
rare the game which haunts the waste, and rare the dainties Arabs taste, for rare the game which
8
8
haunts the waste, and rare the dainties Arabs taste.
haunts the waste, and rare the dainties Arabs taste.
haunts the waste, and rare the dainties Arabs taste.
Horns.


Trio Pia.
Scherzando
But when re - turn'd with wel - come spoil, in festive
But when re - turn'd with wel - come spoil, in festive
But when re - turn'd with wel - come spoil, in festive
p
Chos
sports we lose our toil, in festive sports we lose our toil
sports we lose our toil, in festive sports we lose our toil
sports we lose our toil, in festive sports we lose our toil, But when re - turn'd with welcome
Fortiſs.
Horns.
8
we lose we lose our toil, we lose we lose our toil,
we lose we lose our toil, we lose we lose our toil,
spoil, in festive sports we lose our toil, we lose we lose our toil, we lose we lose our toil,
p

CAD: Solo

The Camel's flesh our strenth restore, with bev'rage pure the Mountain pours, the Ca - mel's flesh our

Full Chorus.

cres

The Mountain pours - - - - - - with

The Mountain pours - - - - - - - with

strenth restores, with bev'rage pure the Mountain pours, The Mountain pours - - - - - - -

cres

8 - - - - - - - - - - - - - -

bev'rage pure the Mountain pours, the Mountain pours - - - - - with

bev'rage pure the Mountain pours, the Mountain pours - - - - - - with

- - - - the Mountain pours, the Mountain pours - - - - - - - - -

f

Fortifs.

8 - - - - - - - - - - - - - -

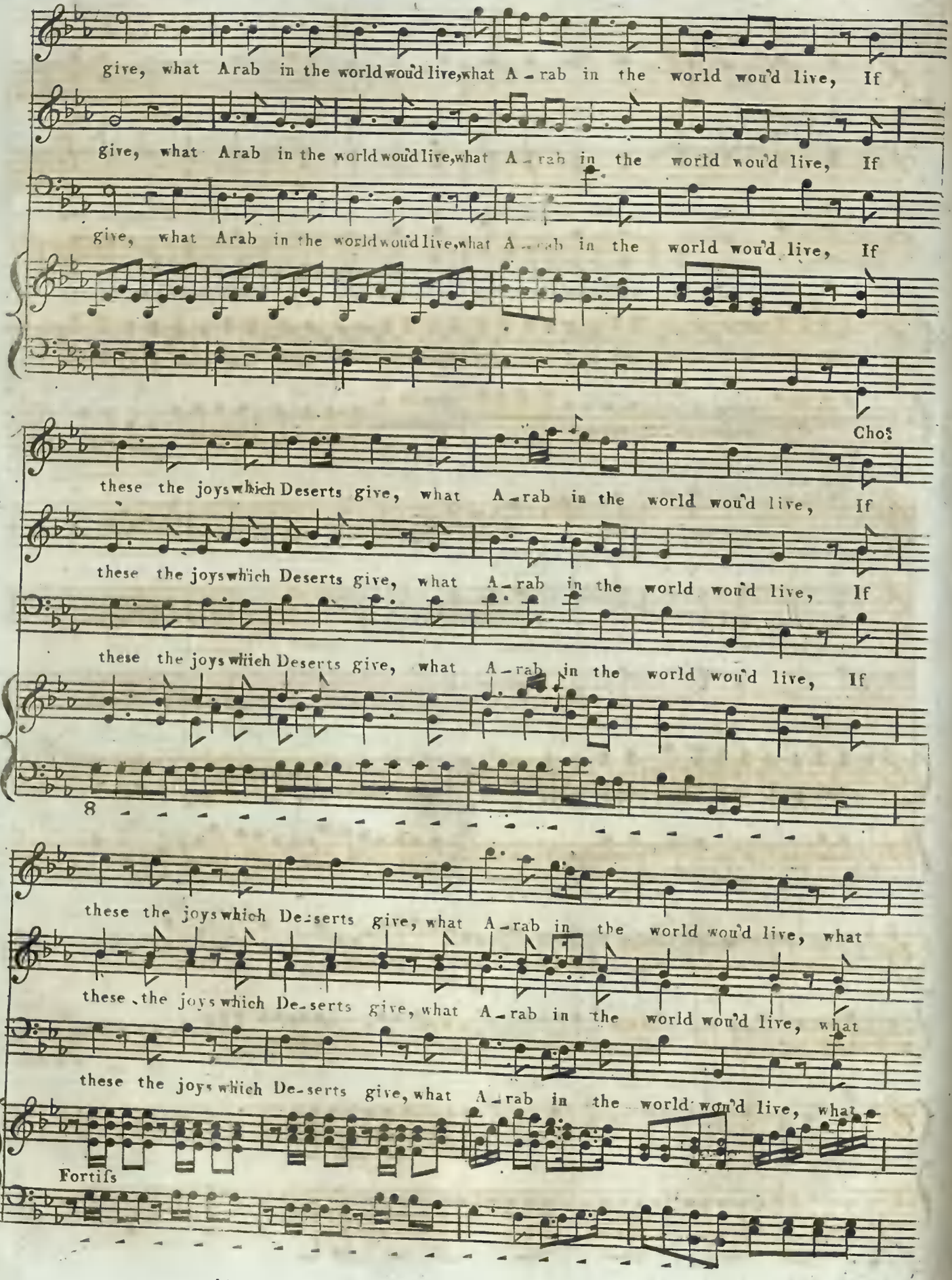
Trio Pia.

bev'rage pure the Mountain pours. If these the joys which De - serts

bev'rage pure the Mountain pours. If these the joys which De - serts

- - - - the Mountain pours, If these the joys which De - serts

p


give, what Arab in the world would live, what A-rab in the world wou'd live, If
give, what Arab in the world would live, what A-rab in the world wou'd live, If
give, what Arab in the world would live, what A-rab in the world wou'd live, If
Chos
these the joys which Deserts give, what A-rab in the world wou'd live, If
these the joys which Deserts give, what A-rab in the world wou'd live, If
these the joys which Deserts give, what A-rab in the world wou'd live, If
8
these the joys which De-serts give, what A-rab in the world wou'd live, what
these the joys which De-serts give, what A-rab in the world wou'd live, what
these the joys which De-serts give, what A-rab in the world wou'd live, what
Fortifs

A - rab in the world wou'd live, what A - rab in the world wou'd live, in the

A - rab in the world wou'd live, what A - rab in the world wou'd live, in the

A - rab in the world wou'd live, what A - rab in the world wou'd live, in the

8

world wou'd live, in the world wou'd live?

world wou'd live, in the world wou'd live?

world wou'd live, in the world wou'd live?

Horns

Fortifs

8

78 STILL YE FLOCKS YOUR PASTURE TRY.

A Favorite Trio with Accomp.ts for Two Ger-Flutes & Piano Forte.

Performed at the Theatre Royal Dublin, in

THE BEDOUINS OR ARABS OF THE DESERT,

Composed by Sir J. A. Stevenson Mus. Doc. *Pr. 1.s/*

Ent.d at Stat.rs Hall

London Printed by Goulding Phipps D'Almaine & Co. 117 New Bond St. & 7 Westmorland St. Dublin.

First Flute

Second Flute

Largo

Piano Forte

FIRST VOICE

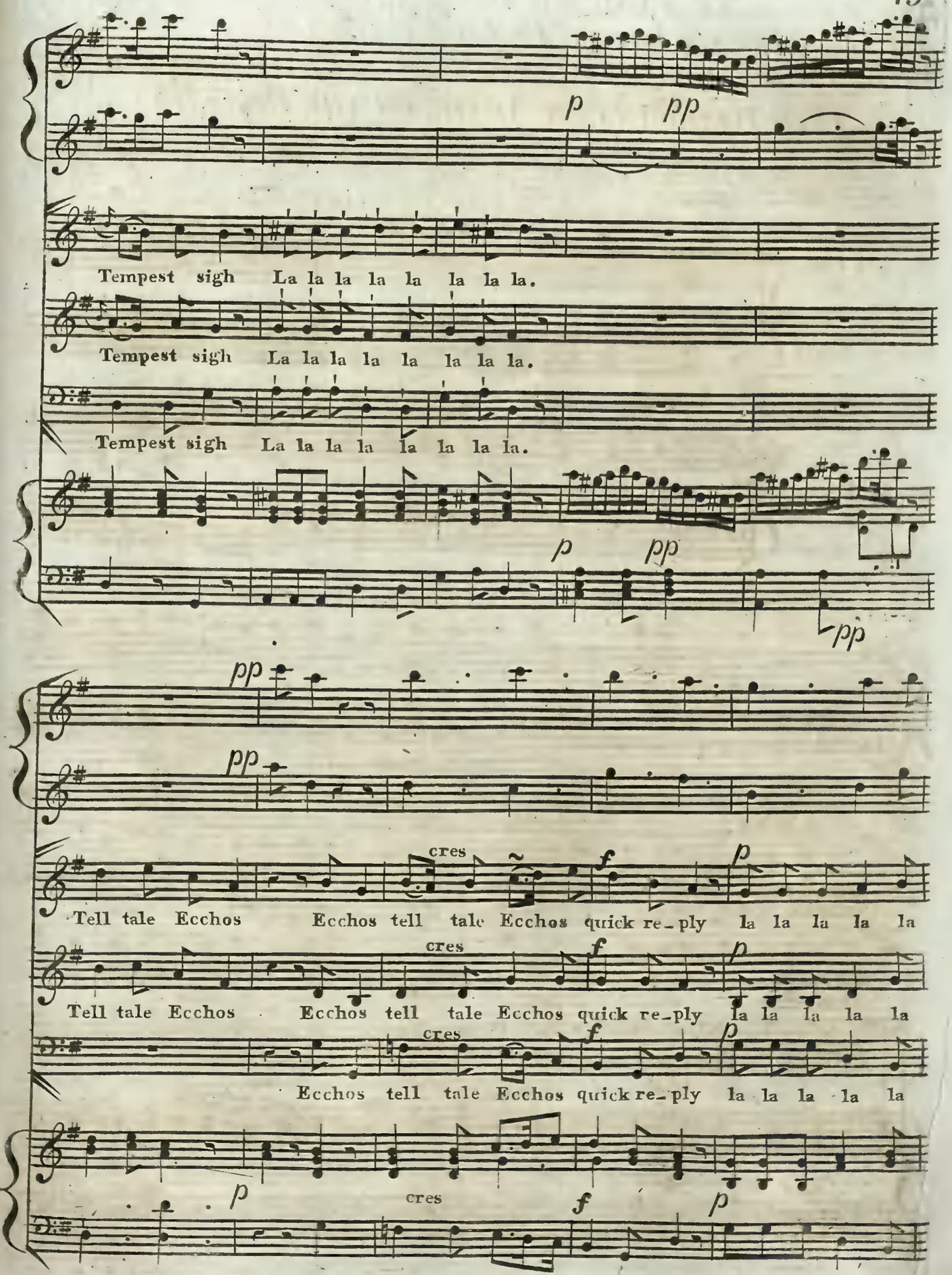
Still ye Flocks your Pasture try, fa la la la la la la la la. Shoud a far the

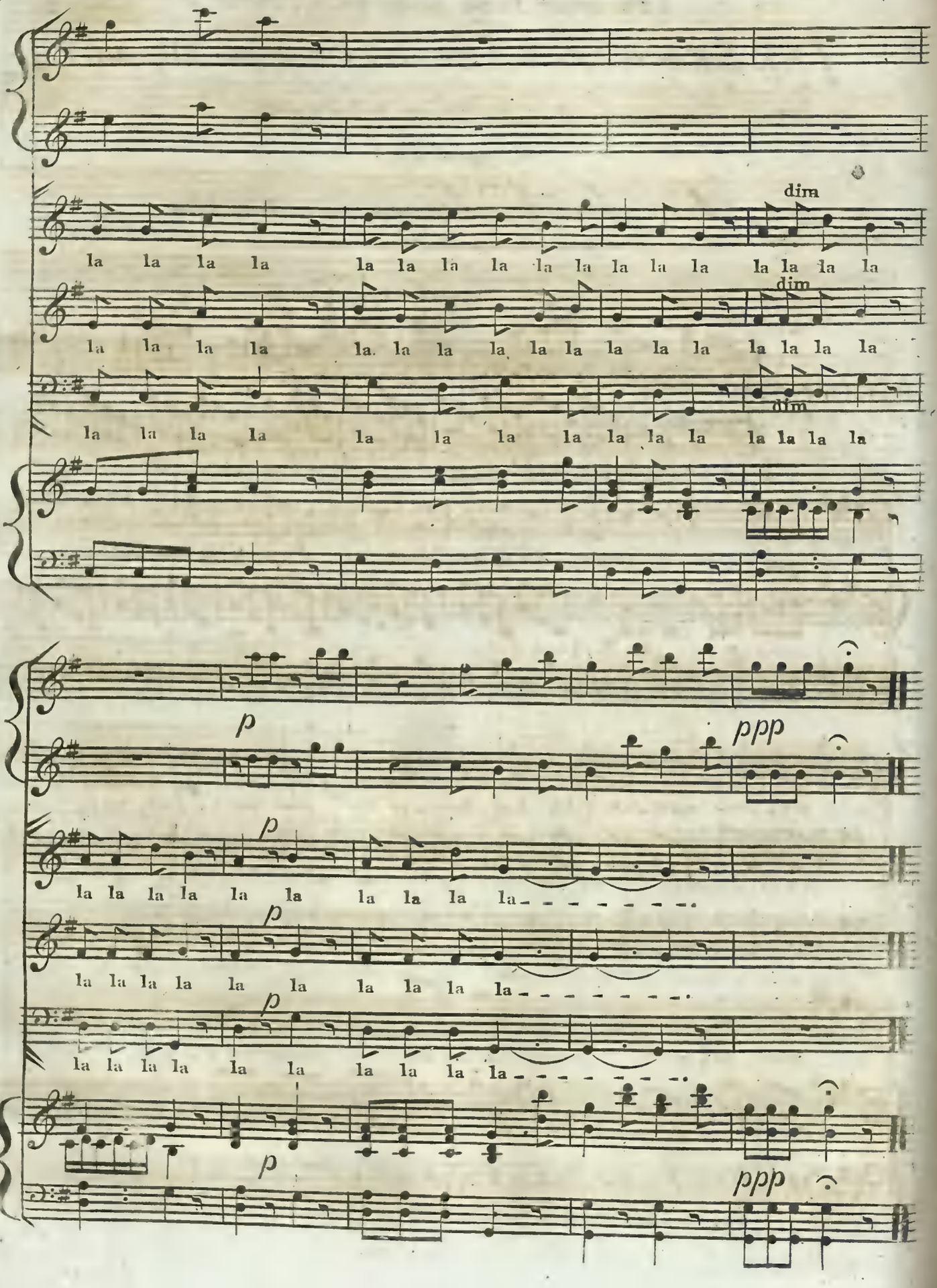
SECOND VOICE

Still ye Flocks your Pasture try, fa la la la la la la la la. Shoud a far the

BASS

Still ye Flocks your Pasture try, fa la la la la. Shoud a far the


p
pp
Tempest sigh La la la la la la la la.
Tempest sigh La la la la la la la la.
Tempest sigh La la la la la la la la.
p
pp
pp
pp
pp
cres
f
p
Tell tale Ecchos Ecchos tell tale Ecchos quick re_ply la la la la la
cres
f
p
Tell tale Ecchos Ecchos tell tale Ecchos quick re_ply la la la la la
cres
f
p
Ecchos tell tale Ecchos quick re_ply la la la la la
p
cres
f
p


dim
la la la la la la la la la la la la la la la la
dim
la la la la la la la la la la la la la la la la
dim
la la la la la la la la la la la la la la la la
p
ppp
p
la la la la la la la la la la
p
la la la la la la la la la la
p
la la la la la la la la la la
p
ppp

WHEN LOVERS KNEEL AT INTEREST'S SHRINE,

A Favorite Song Sung by Mr. Byrn, in

THE BEDOUINS OR ARABS OF THE DESERT,

Performed at the Theatre Royal Dublin,

Composed by

Sir J. A. Stevenson Mus. Doc.

Entd. at Stat.rs Hall — *Pr. 1s/*

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Affettuoso

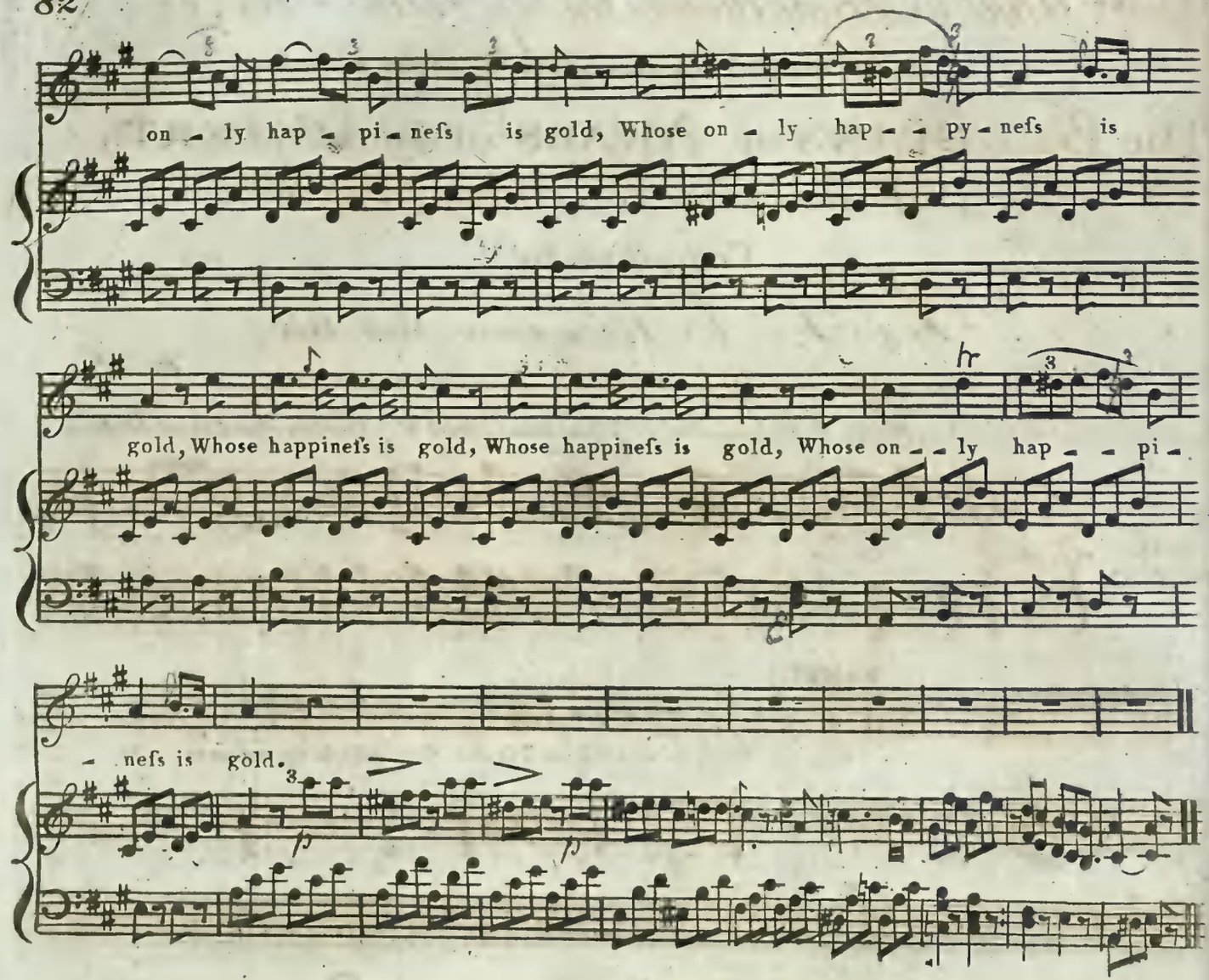
When Lo - vers kneel at in - trefts fhrine, And Beauty

Loco

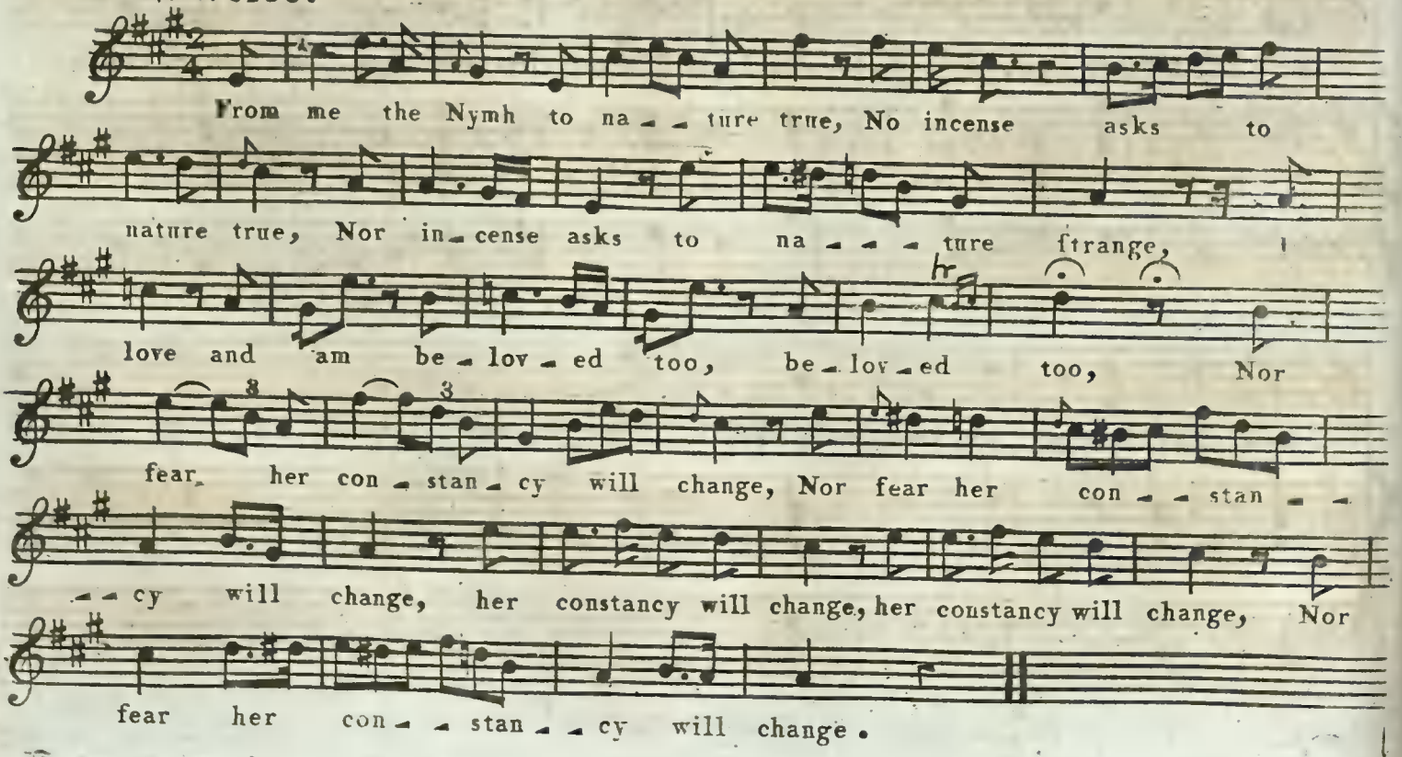
Vir - tue worth - leſs hold, And Beau - ty Vir tue worth - leſs hold, That

Cres

heart un - pity'd fhall re - pine, fhall re - pine, Whose


on - ly hap - pi - nefs is gold, Whose on - ly hap - - py - nefs is
gold, Whose happinefs is gold, Whose happinefs is gold, Whose on - - ly hap - - pi -
- nefs is gold.

2d Verse.


From me the Nymh to na - - ture true, No incense asks to
nature true, Nor in - cense asks to na - - - ture ftrange,
love and am be - lov - ed too, be - lov - ed too, Nor
fear her con - stan - cy will change, Nor fear her con - - stan - -
- - cy will change, her constancy will change, her constancy will change, Nor
fear her con - - stan - - cy will change.

What a Trade then is this of Virtue Sir,

A Favorite Song Sung by Mr. Stewart, in

The BEDOUINS or ARABS of the DESERT,

Performed at the Theatre Royal Dublin

Composed by

Sir J. A. Stevenson Mus. Doc.

Engd at Stat.r Hall

Pr. 1/

London Printed by Goulding Phipps D'Almaine & Co. 117 New Bond Street & 7 Westmorland Street Dublin

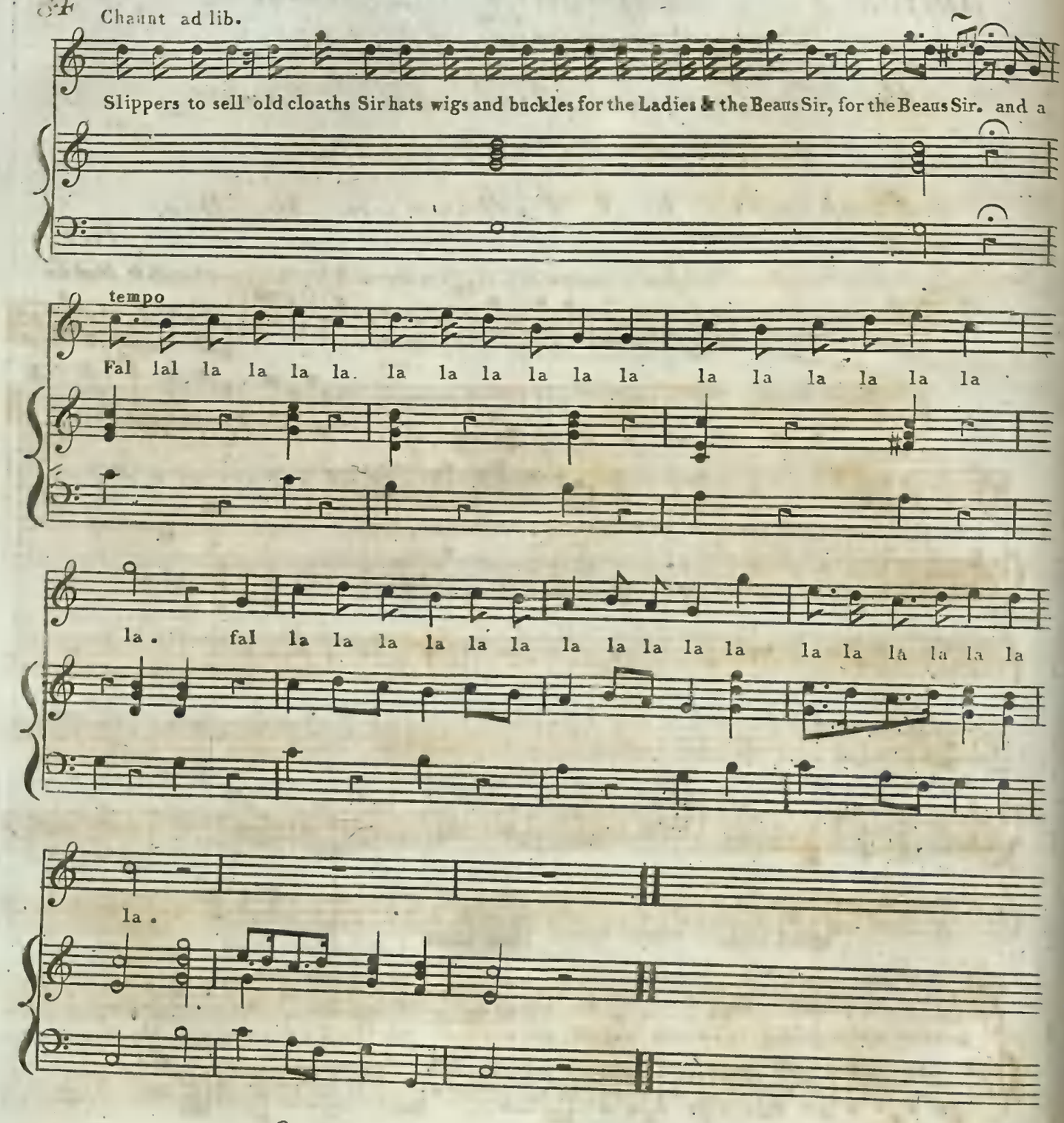
Allegro con Spirito

HAMET.

What a trade then is this of Vir-tu' Sir, which de-spi-ses the

gold of Pe-ru Sir, On Silks Jewels and Spice, af-fix-es no price, yet in avarace rivals the

Jew Sir, Yet in a-va-rice ri-vals the Jew Sir. With


Chaunt ad lib.
Slippers to sell old cloaths Sir hats wigs and buckles for the Ladies & the Beaus Sir, for the Beaus Sir. and a
tempo
Fal lal la la la la. la la la la la la la la la la la la
la. fal la la la la la la la la la la la la la la la la
la.

2

What a trade then by whim, which is led all,
By a ruin, coin, fragment, or medal,
Whose passion for mummies
Bald busts and such dummies,
Still the living would wed with the dead all.
With a ding, dong, ding, the midnight knell,
Skulls, skeletons, and shrouds, and ghosts, that murders tell.
And a fal la &c.

3

Should my neck then be ever in danger,
In intriguing and thieving a ranger,
With no mummy I'll trifle,
No catacomb rifle,
But swing for a purse, or your stranger,
With the dying speech of poor Hamet
Birth, schooling, and exploits, and end, Oh never name it
And a fal la &c.

Sure the Nymph must forgive us when Love is the crime, 85

A Favorite Song Sung by Mr Philipps in

The Bedouins or Arabs of the Desert,

Performed at the Theatre Royal Dublin,

Composed by Sir J. A. Stevenson Mus. Doc.

Entd at Stat.r Hall *Pr. 1.s/*

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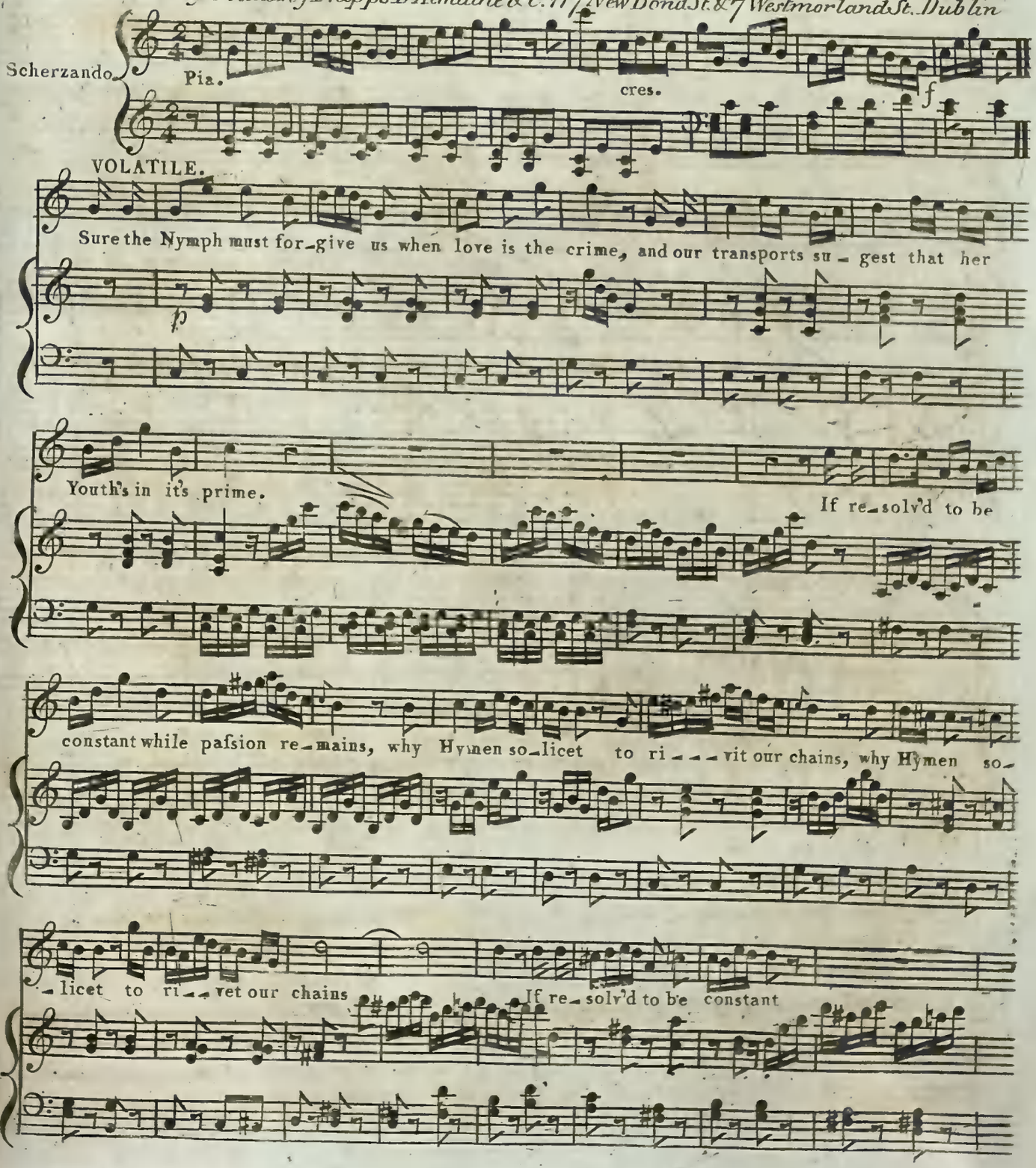
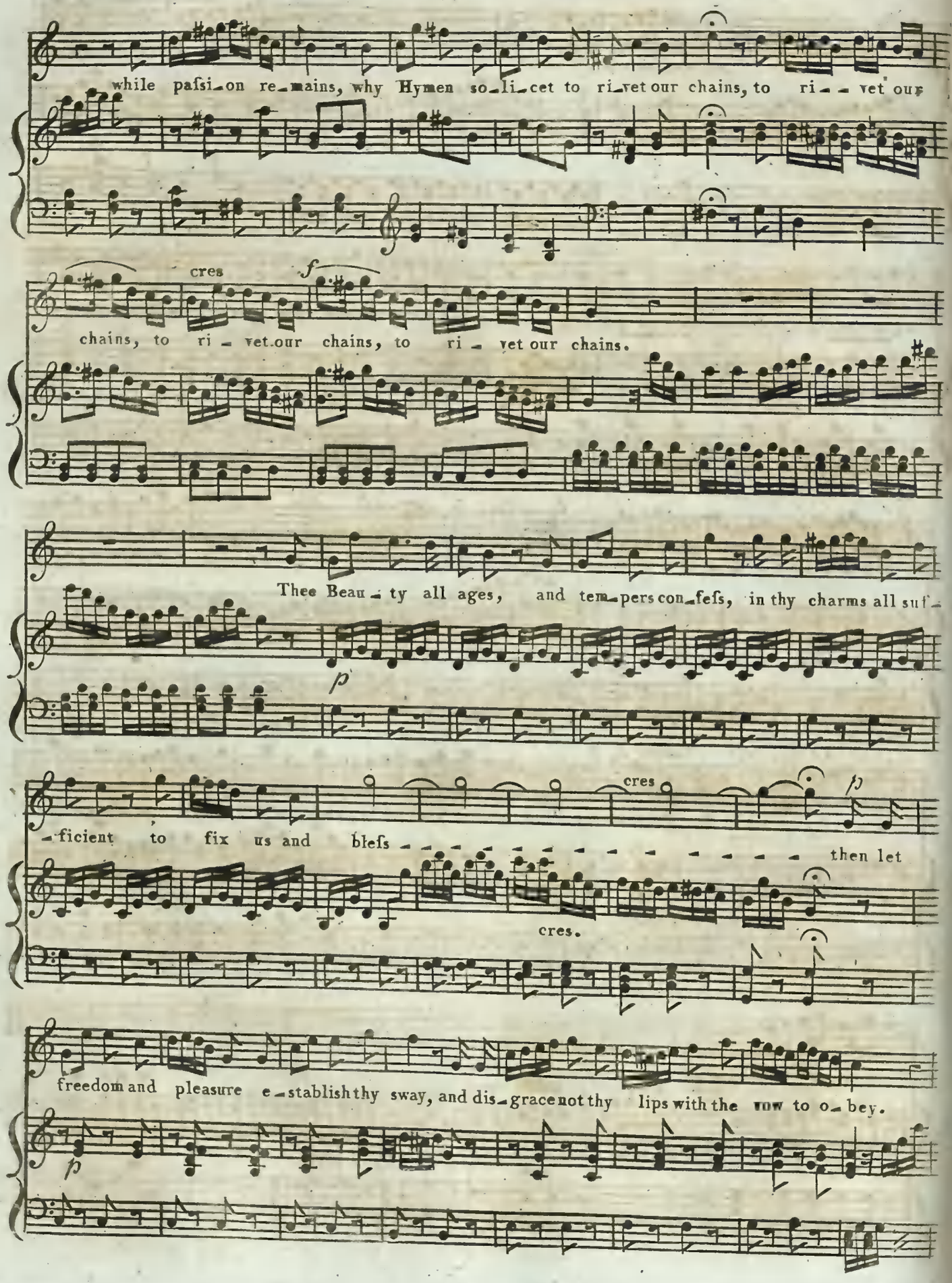
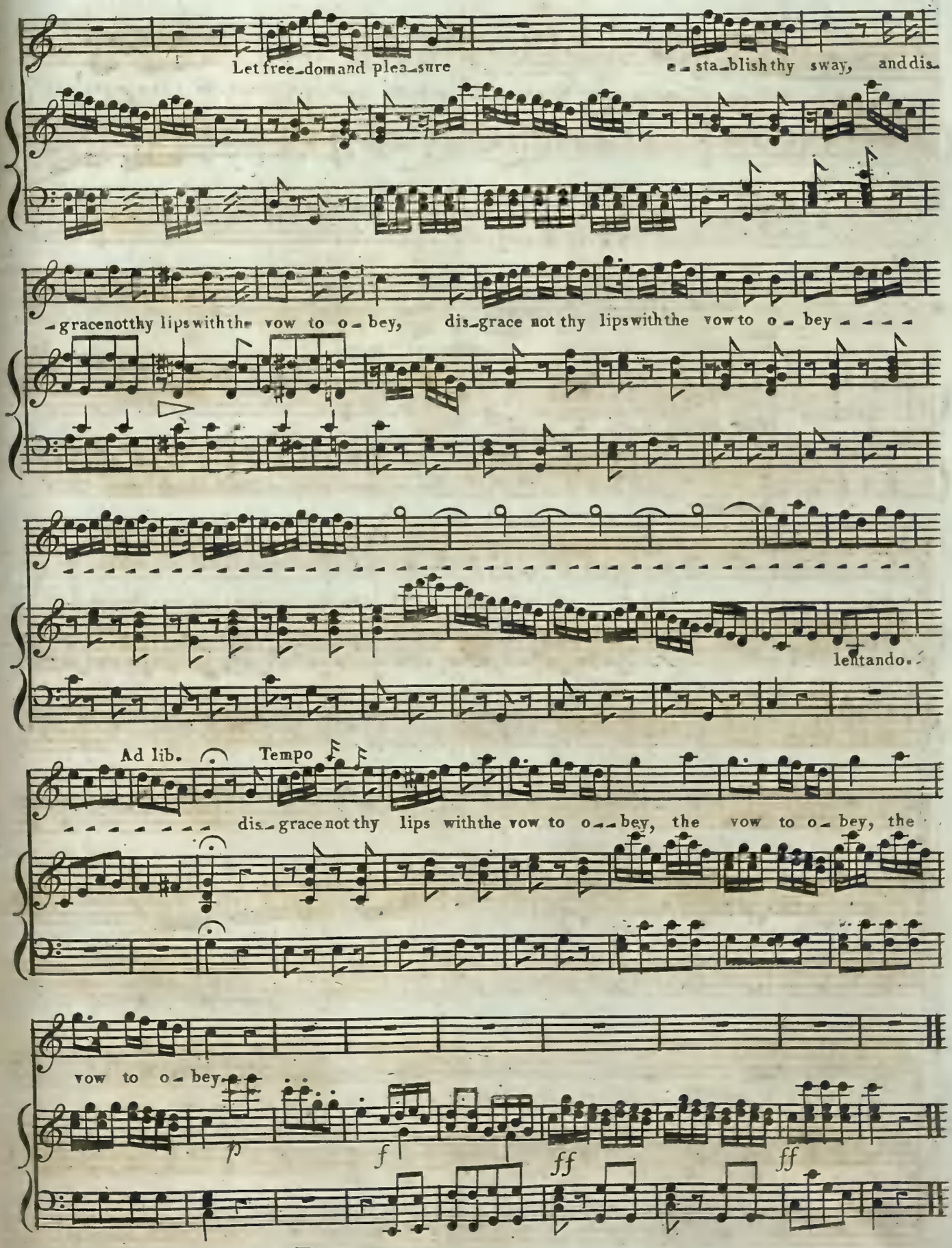

Scherzando
Pia.
cres.
f
VOLATILE.
Sure the Nymph must for-give us when love is the crime, and our transports su-gest that her
p
Youth's in it's prime.
If re-solv'd to be
constant while pasion re-mains, why Hymen so-licet to ri---vit our chains, why Hymen so-
-licet to ri---vet our chains
If re-solv'd to be constant


while paſsi-on re-mains, why Hymen so-li-cet to ri-vet our chains, to ri - vet our
cres
f
chains, to ri - vet our chains, to ri - vet our chains.
Thee Beau - ty all ages, and tem-pers con-feſs, in thy charms all ſuf-
p
cres
p
-ficient to fix us and bleſs - - - - - - - - - - then let
cres.
freedom and pleasure e-stablish thy sway, and dis-grace not thy lips with the vow to o-bey.
p


Let free_dom and plea_sure
e_sta_blish thy sway, and dis_
_grace not thy lips with the vow to o_bey,
dis_grace not thy lips with the vow to o_bey
lentando.
Ad lib.
Tempo
dis_grace not thy lips with the vow to o_bey, the vow to o_bey, the
vow to o_bey
p
f
ff
ff

I've Trav'led the World over

A Favorite Trio,

Sung by Mr. Stewart, Mr. Williams & Miss Webb, in

The *BEDOUINS* or *ARABS* of the *DESERT,*

Performed at the Theatre Royal Dublin,

Composed by Sir J. A. Stevenson Mus. Doc.

Entd at Stat.rs Hall

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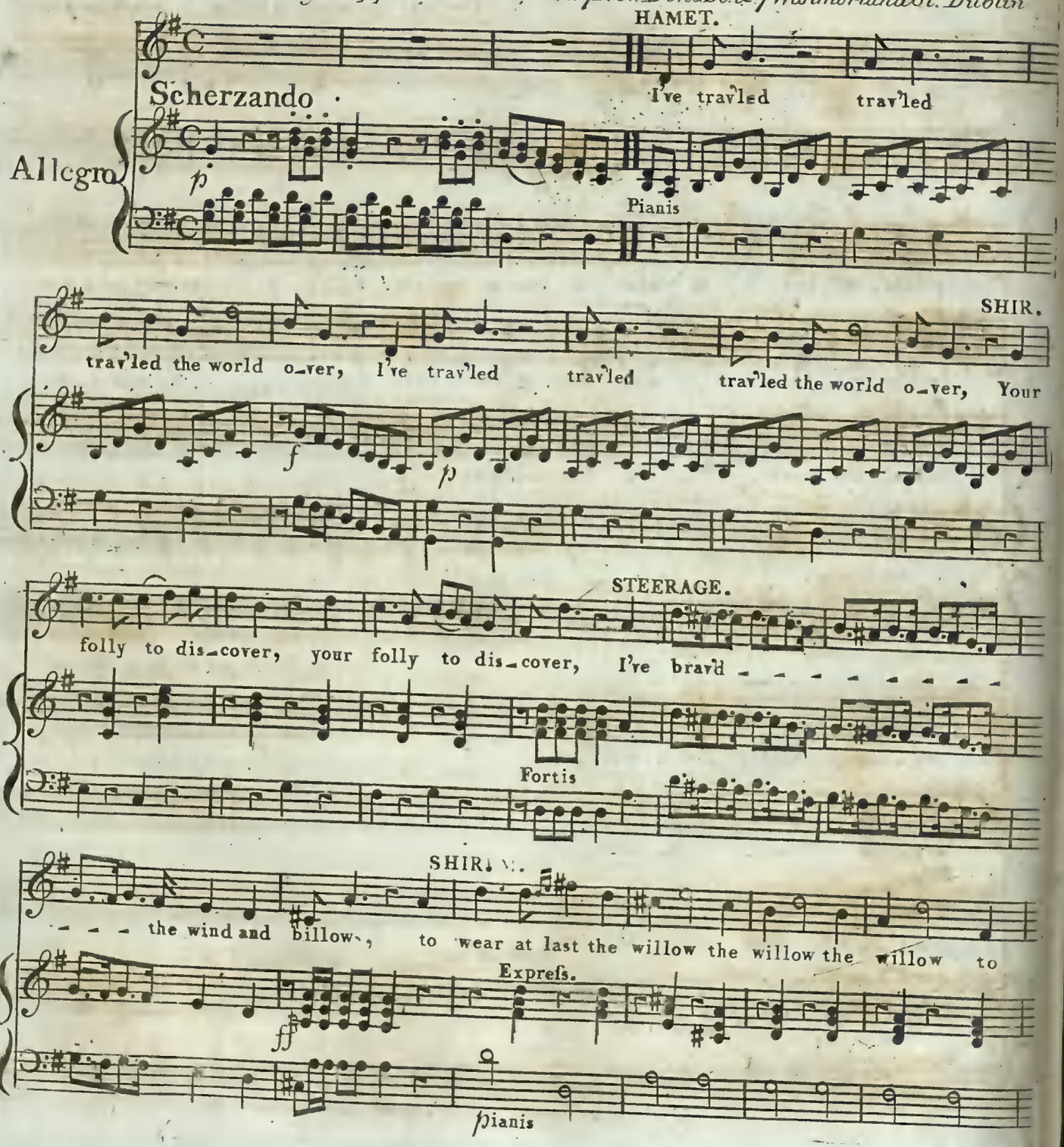
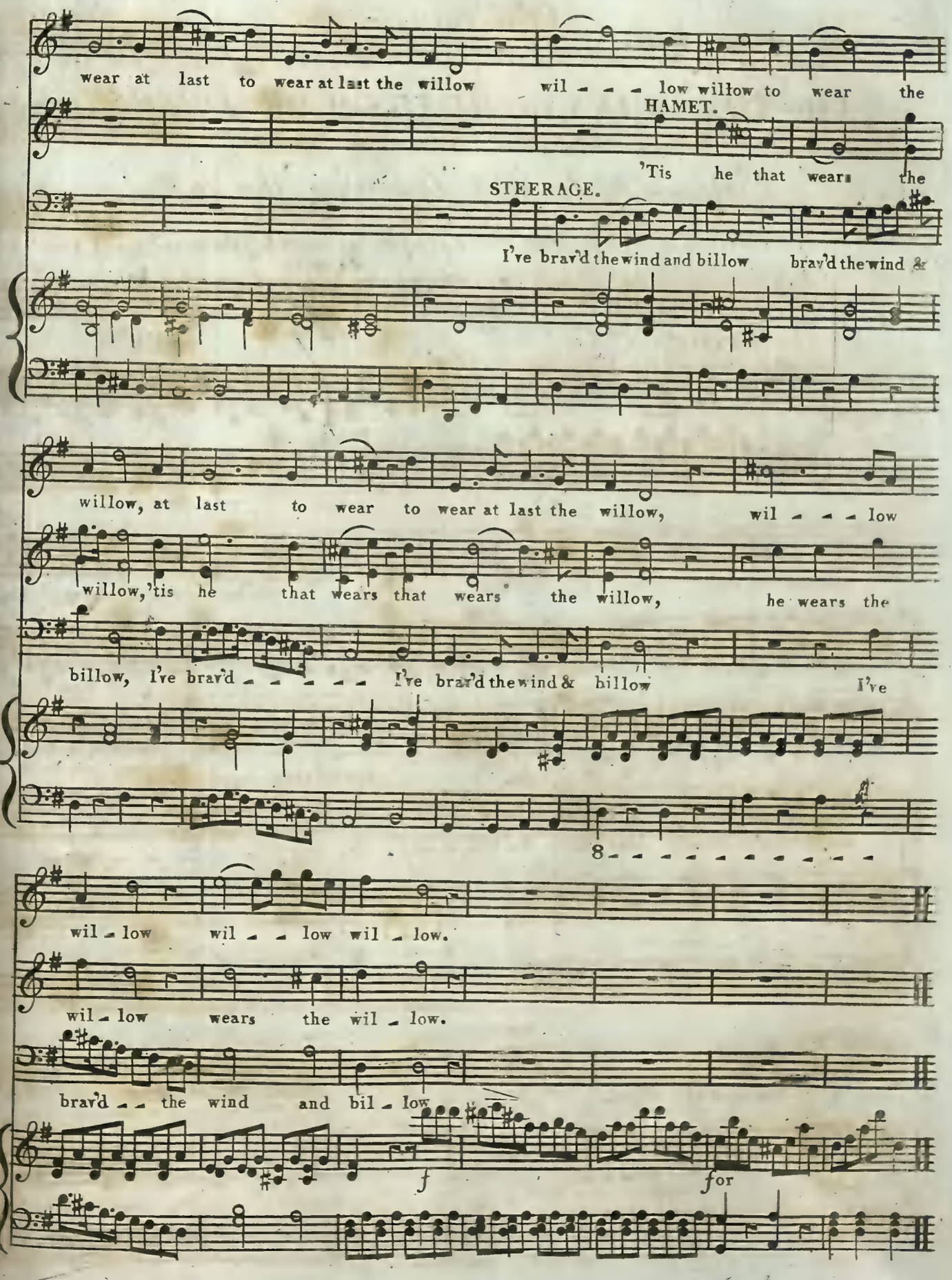
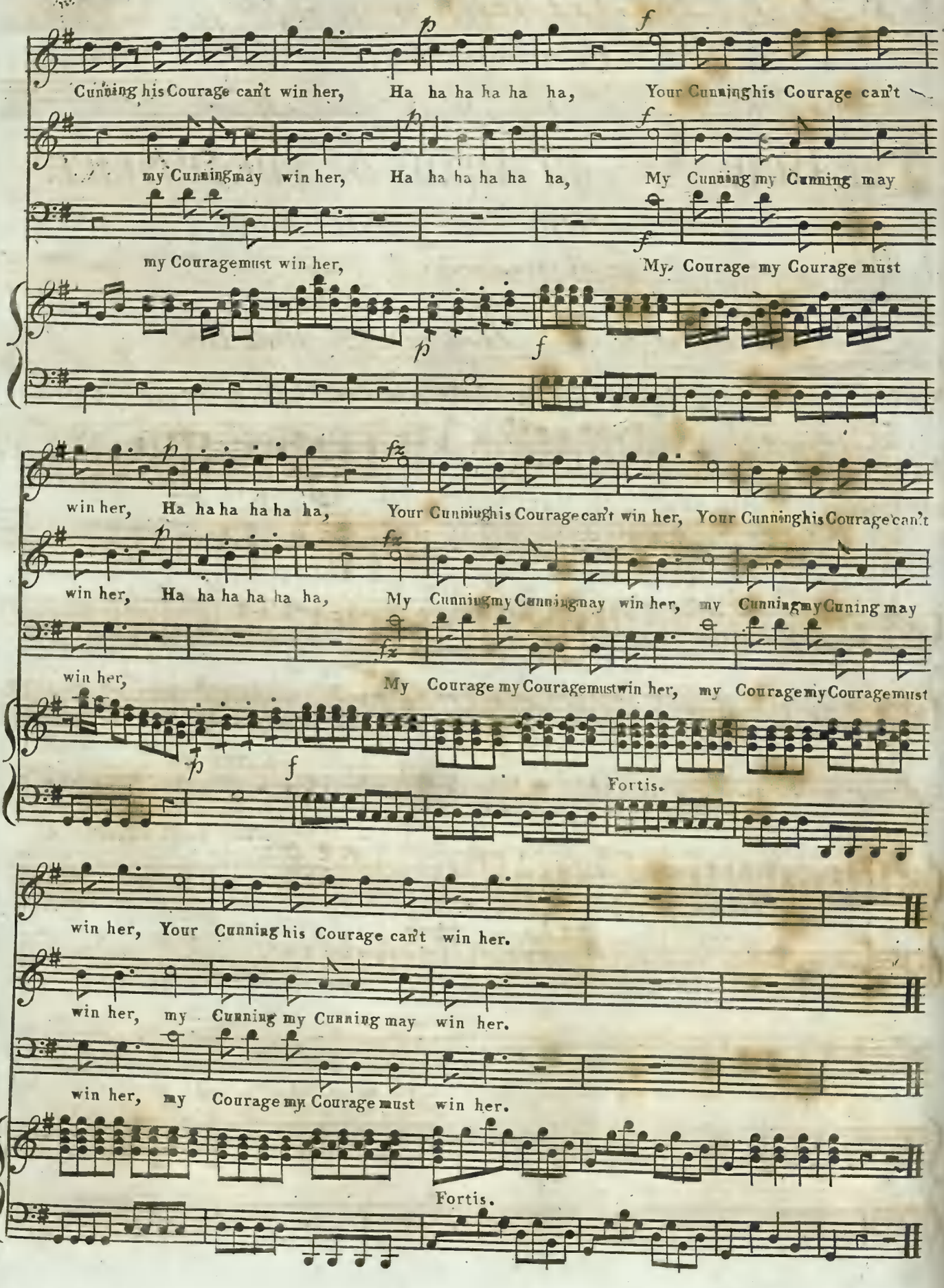



wear at last to wear at last the willow wil - - - low willow to wear the
HAMET.
'Tis he that wears the
STEERAGE.
I've brav'd the wind and billow brav'd the wind &
willow, at last to wear to wear at last the willow, wil - - - low
willow, 'tis he that wears that wears the willow, he wears the
billow, I've brav'd - - - - - I've brav'd the wind & billow I've
8
wil - low wil - - low wil - low.
wil - low wears the wil - low.
brav'd - - the wind and bil - low
f
for

SHIREM.
so sweet and so dear a Bru-nett, so
HAMET.
What Mortal e'er met,
STEERAGE
what Sailor e'er made,
p
f
loosing so loosing a trade, so sweet a Brunett, what Mortal e'er met what mortal what mortal e'er
What Mortal e'er met what mortal what mortal e'er
what mortal what mortal e'er
f
p
Ad lib
met, so sweet and so dear a Bru - - nett, So dear a Bru-nett.
met, so sweet and so dear a Bru - - nett.
met, so sweet and so dear a Bru - - nett.
cres.
f
Ad lib.
Tempo

Ha ha ha ha,
The Devil's in her,
My
p
8
p lentando.
Your Cunning your
My Cunning may win her,
my Cunning may win her,
Courage,
my Courage,
lentando.
p
lentando.
Courage,
tempo
Your Cunning, your Courage can't win her, Your Cunning your Courage,
your
Ha ha ha ha,
my Cunning may win her,
ha ha ha ha,
Ha ha ha ha,
my Courage must win her,
lentando.
ha ha ha ha,
f
tempo.
Fortis.
p
f


Cunning his Courage can't win her, Ha ha ha ha ha ha, Your Cunning his Courage can't
my Cunning may win her, Ha ha ha ha ha ha, My Cunning my Cunning may
my Courage must win her, My Courage my Courage must
win her, Ha ha ha ha ha ha, Your Cunning his Courage can't win her, Your Cunning his Courage can't
win her, Ha ha ha ha ha ha, My Cunning my Cunning may win her, my Cunning my Cuning may
win her, My Courage my Courage must win her, my Courage my Courage must
Fortis.
win her, Your Cunning his Courage can't win her.
win her, my Cunning my Cunning may win her.
win her, my Courage my Courage must win her.
Fortis.

The Heart unknown to pride,

A Favorite Duett,

Sung by Mr. Byrn & Mrs. Crefswell in,

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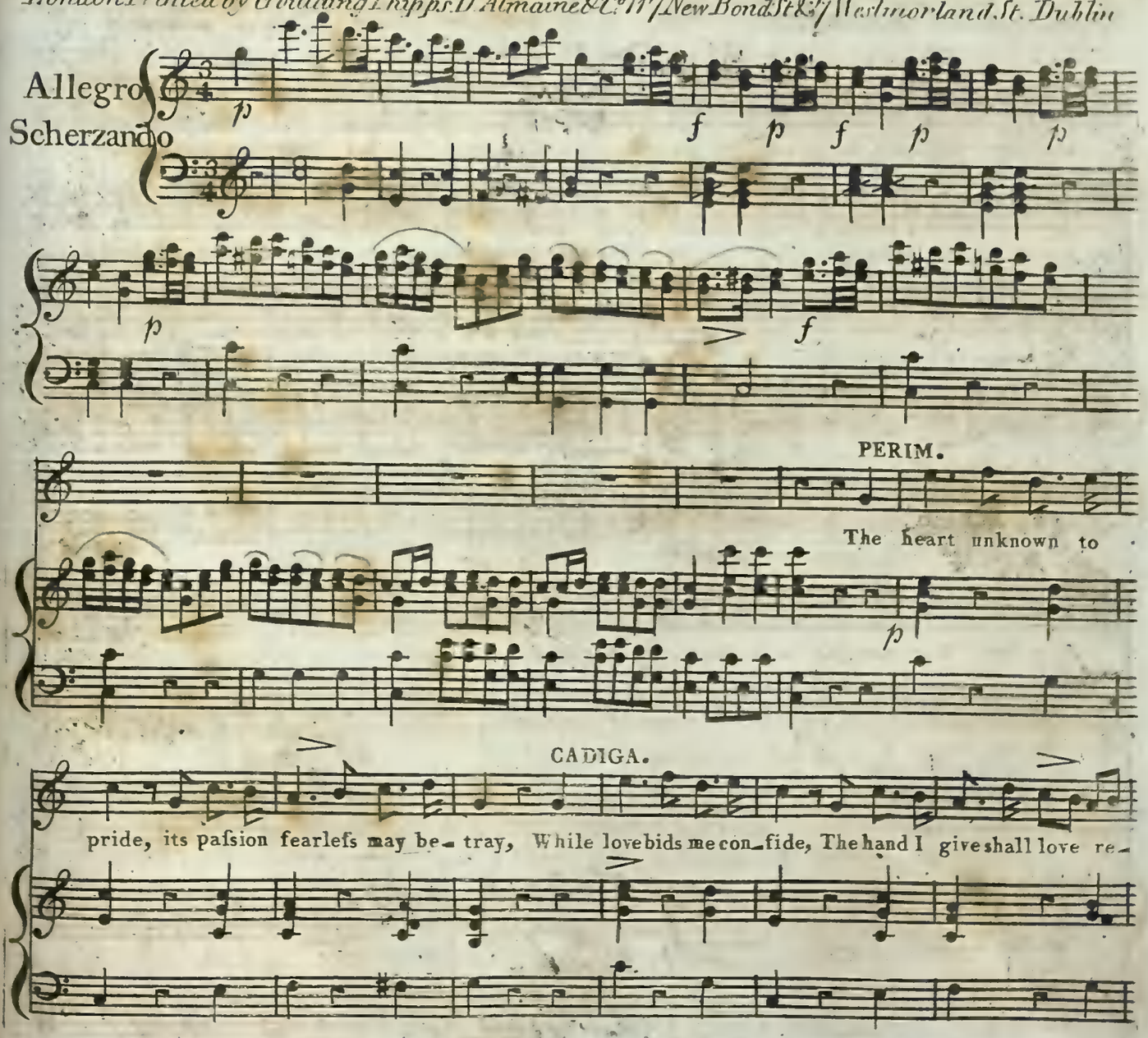
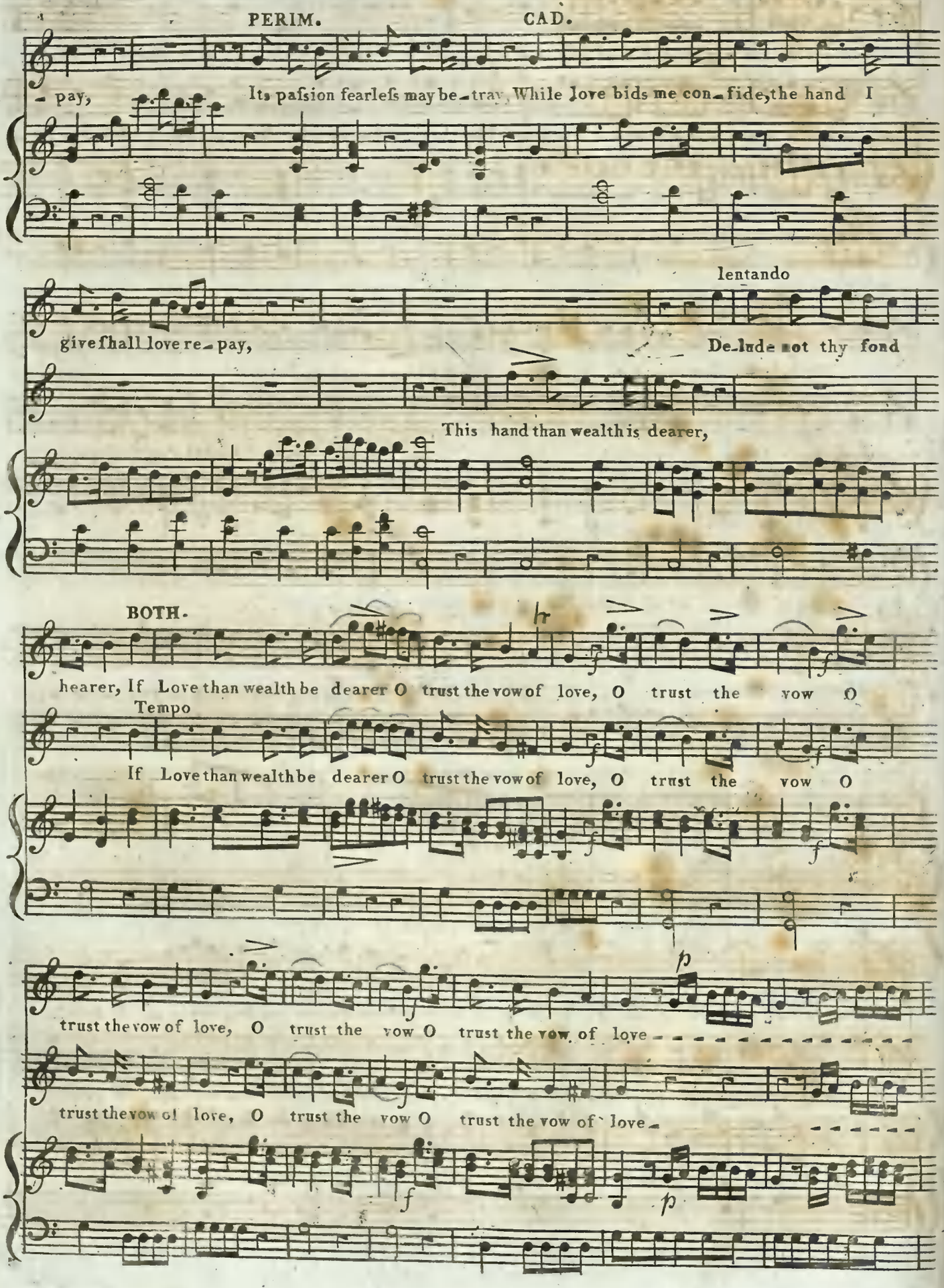
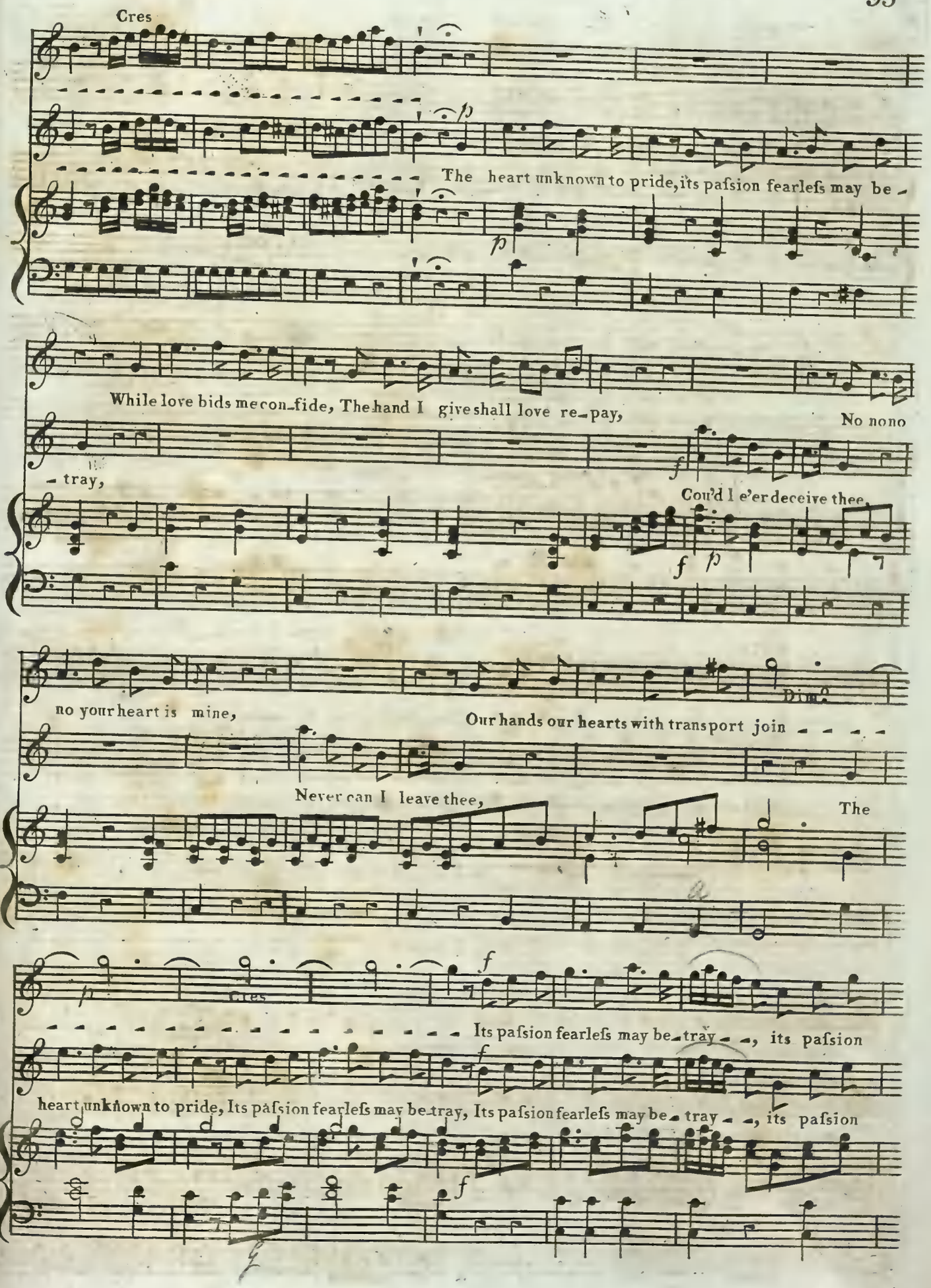



PERIM.
CAD.
- pay, Its paſsion fearleſs may be - tray, While love bids me con - fide, the hand I
lentando
give ſhall love re - pay, De - lude not thy fond
This hand than wealth is dearer,
BOTH.
hearer, If Love than wealth be dearer O trust the vow of love, O trust the vow O
Tempo
If Love than wealth be dearer O trust the vow of love, O trust the vow O
trust the vow of love, O trust the vow O trust the vow of love
trust the vow of love, O trust the vow O trust the vow of love


Cres
The heart unknown to pride, its paſsion fearleſs may be -
While love bids me con-fide, The hand I give shall love re-pay,
No nono
- tray,
Cou'd I e'er deceive thee,
no your heart is mine,
Our hands our hearts with transport join
Never can I leave thee,
The
Its paſsion fearleſs may be-tray - -, its paſsion
heart unknown to pride, Its paſsion fearleſs may be-tray, Its paſsion fearleſs may be-tray - -, its paſsion

p lentando
fearleſs may be_tray,
No no no no no no no,
fearleſs may be_tray,
No no no no no no no, Tempo
lentando
No no no no no no, No jealous arts, ſhall pain our hearts;Our whole employ,Be love &
No no no no no no, No jealous arts, ſhall pain our hearts,Our whole employ,Be love &
Cres
joy, No jealous arts, ſhall pain our hearts,Our whole employ,Be love and joy
joy, No jealous arts, ſhall pain our hearts,Our whole employ,Be love and joy
Our life be love and joy, Our life be love and joy, Be love and joy, Be love and joy.
Our life be love and joy, Our life be love and joy, Be love and joy, Be love and joy.

TO HIM WHOM TRUTH & NATURE MOVES. 97

A Favorite Song Sung by Mr. Philipps in

THE BEDOUINS OR ARABS OF THE DESERT,

Performed at the Theatre Royal Dublin,

Composed by

Sir J. A. Stevenson Mus. Doc.

Entd at Stat.rs Hall *Pr. 1s/6*

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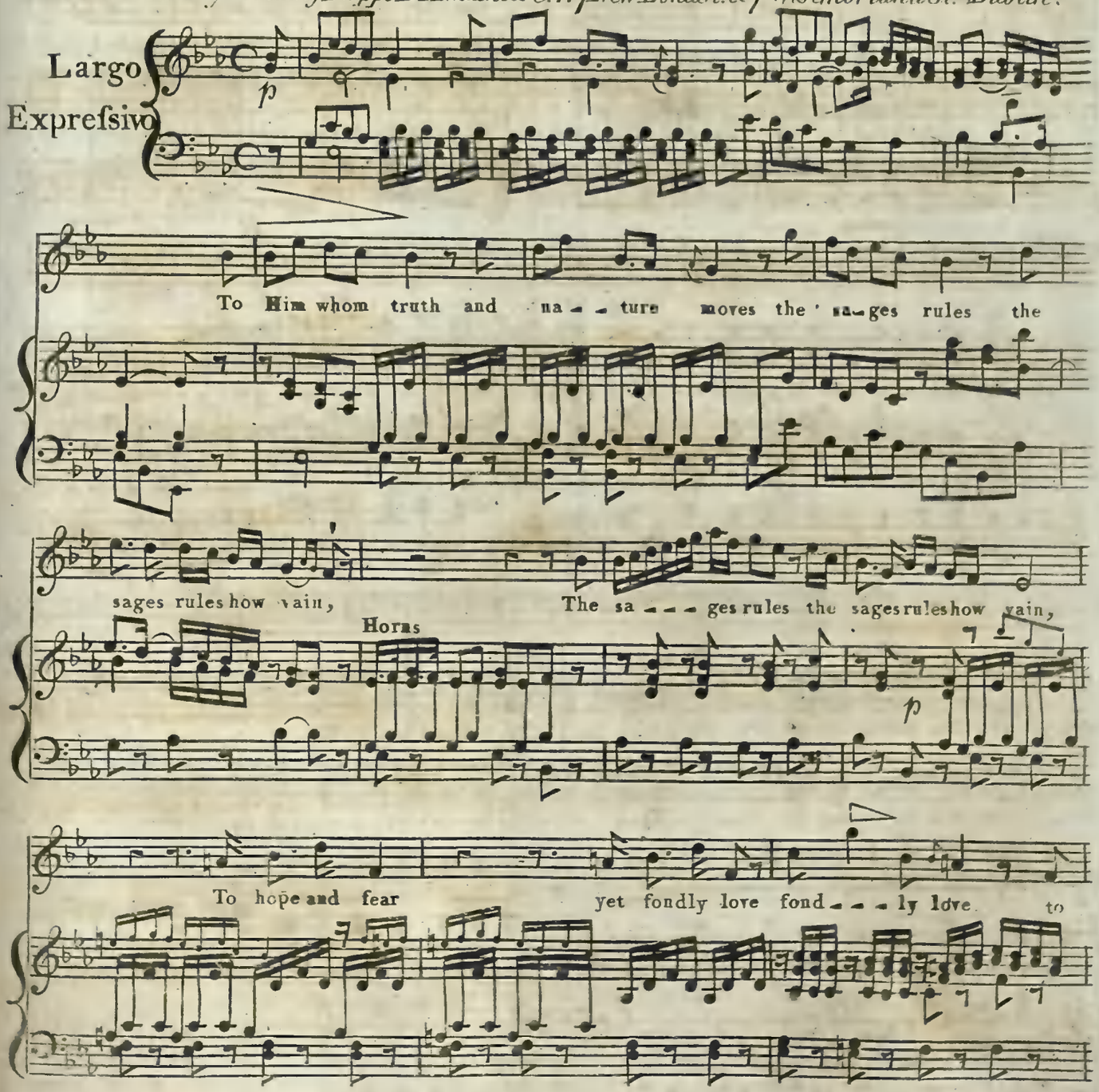
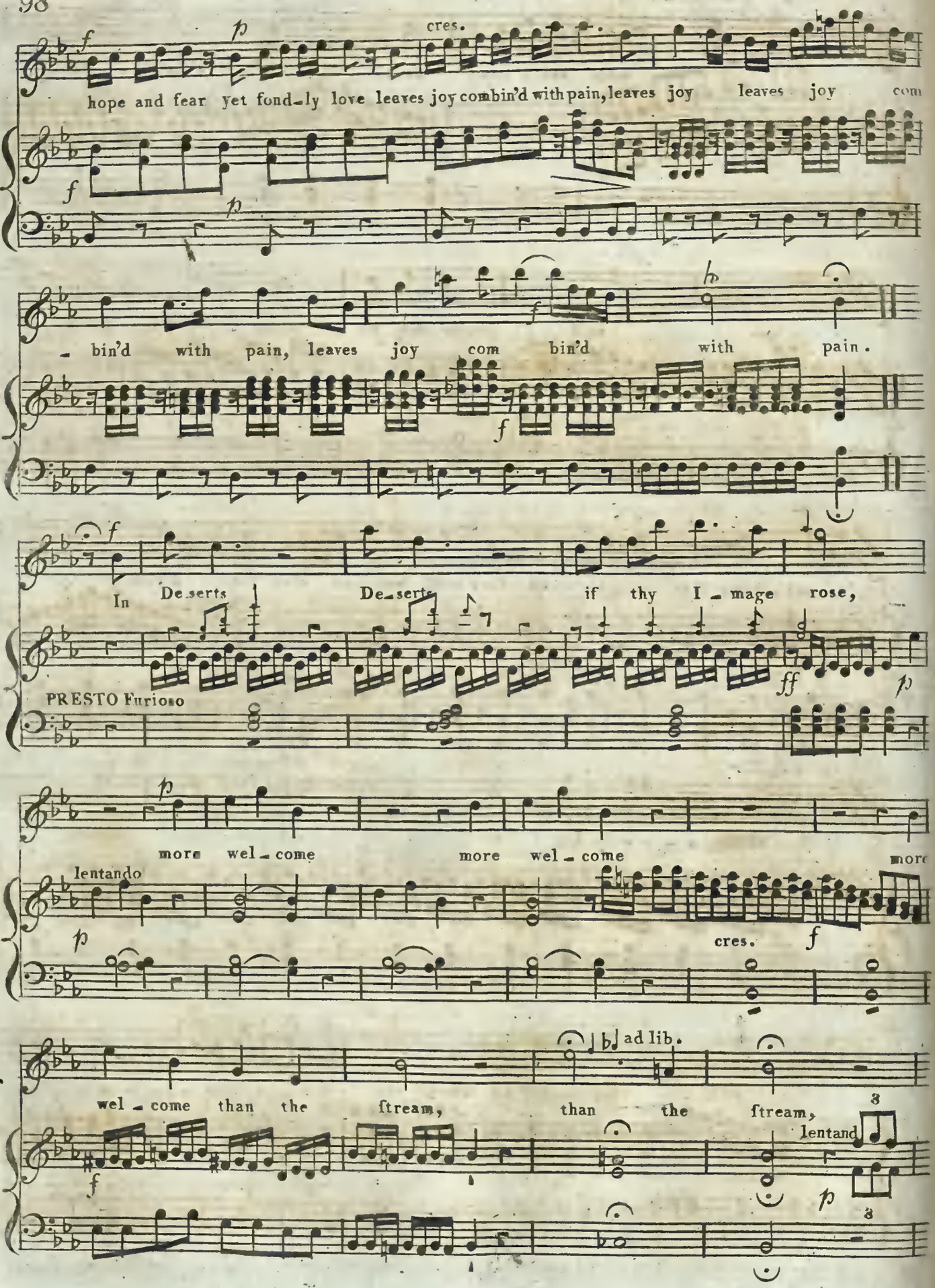
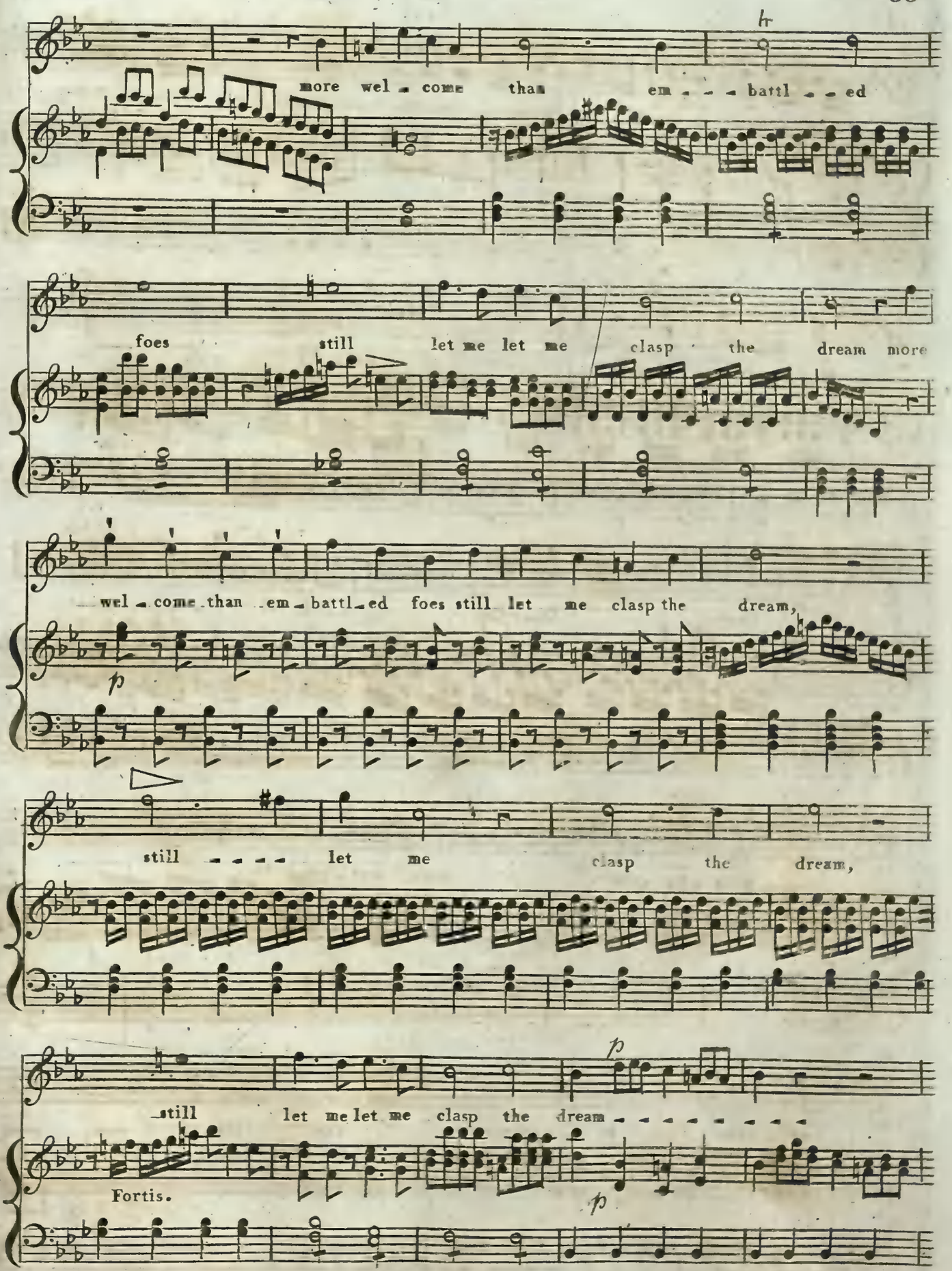
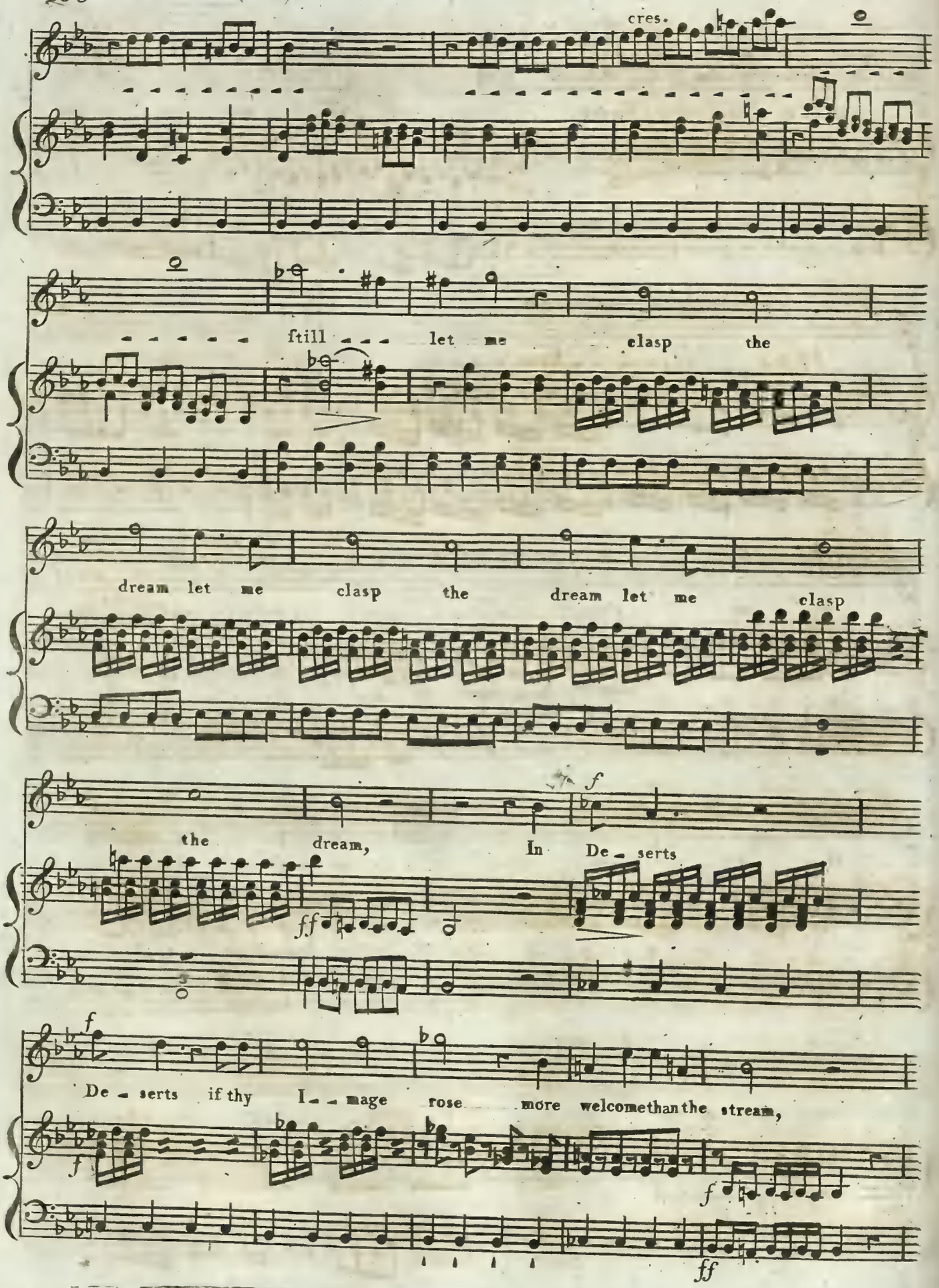
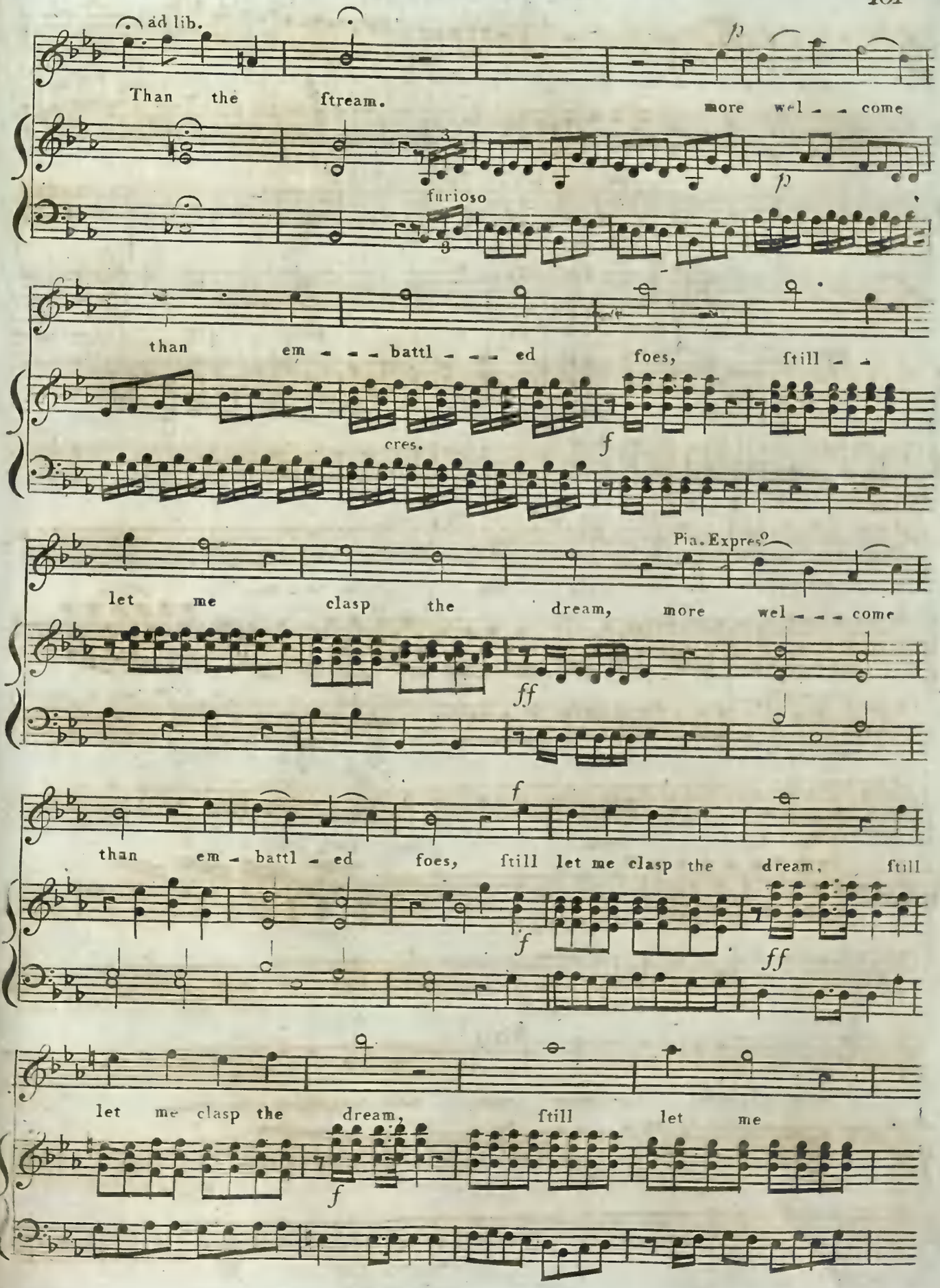
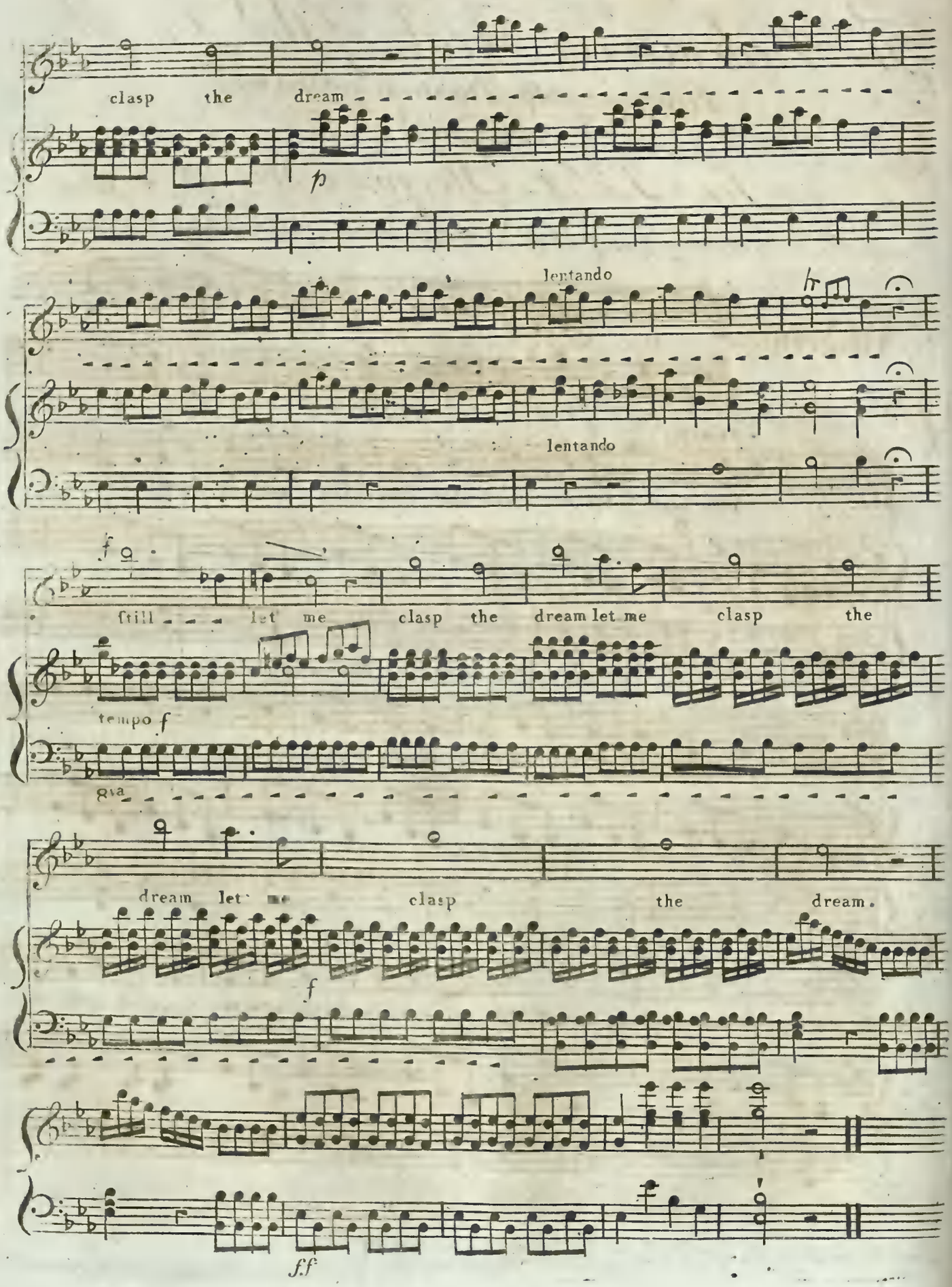

Largo
Expreſsivo
p
To Him whom truth and na - - ture moves the sa - ges rules the
sages rules how vain,
The sa - - - ges rules the sages rules how vain,
Horns
p
To hope and fear
yet fondly love fond - - - ly love to


cres.
hope and fear yet fond-ly love leaves joy combin'd with pain, leaves joy leaves joy com
- bin'd with pain, leaves joy com bin'd with pain.
In De-serts De-serts if thy I-mage rose,
PRESTO Furioso
more wel-come more wel-come more
lentando
cres.
wel-come than the ſtream, than the ſtream,
b ad lib.
lentand


more wel - come than em - - - battl - - ed
foes still let me let me clasp the dream more
wel - come than em - battl - ed foes still let me clasp the dream,
p
still - - - - let me clasp the dream,
still let me let me clasp the dream - - - - - - - - -
Fortis.
p
p


cres.
ftill let me clasp the
dream let me clasp the dream let me clasp
the dream, In De - serts
De - serts if thy I - mage rose more welcomethan the stream,


ad lib.
Than the ſtream.
more wel - - come
furioso
than em - - - battl - - - ed foes, ſtill - -
cres.
Pia. Expreſs.
let me clasp the dream, more wel - - - come
than em - battl - ed foes, ſtill let me clasp the dream, ſtill
let me clasp the dream, ſtill let me


clasp the dream
p
lentando
lentando
f
still let me clasp the dream let me clasp the
tempo f
8va
dream let me clasp the dream.
f
ff

FOND HEART I SEE AROUND THEE WOVE.

A Favorite Duett, Sung by Mr. Byrn & Mrs Cresswell, in

The Bedouins or Arabs of the Desert,

Performed at the Theatre Royal Dublin.

Composed by

Sir J. A. Stevenson Mus Doc.

Pr. 1s

London Printed by Goulding Phipps D'Almaine & Co. 17 New Bond St. & 7 Westmoreland St. Dublin
Entd at Stat.rs Hall

Allegretto

p

PERIM.

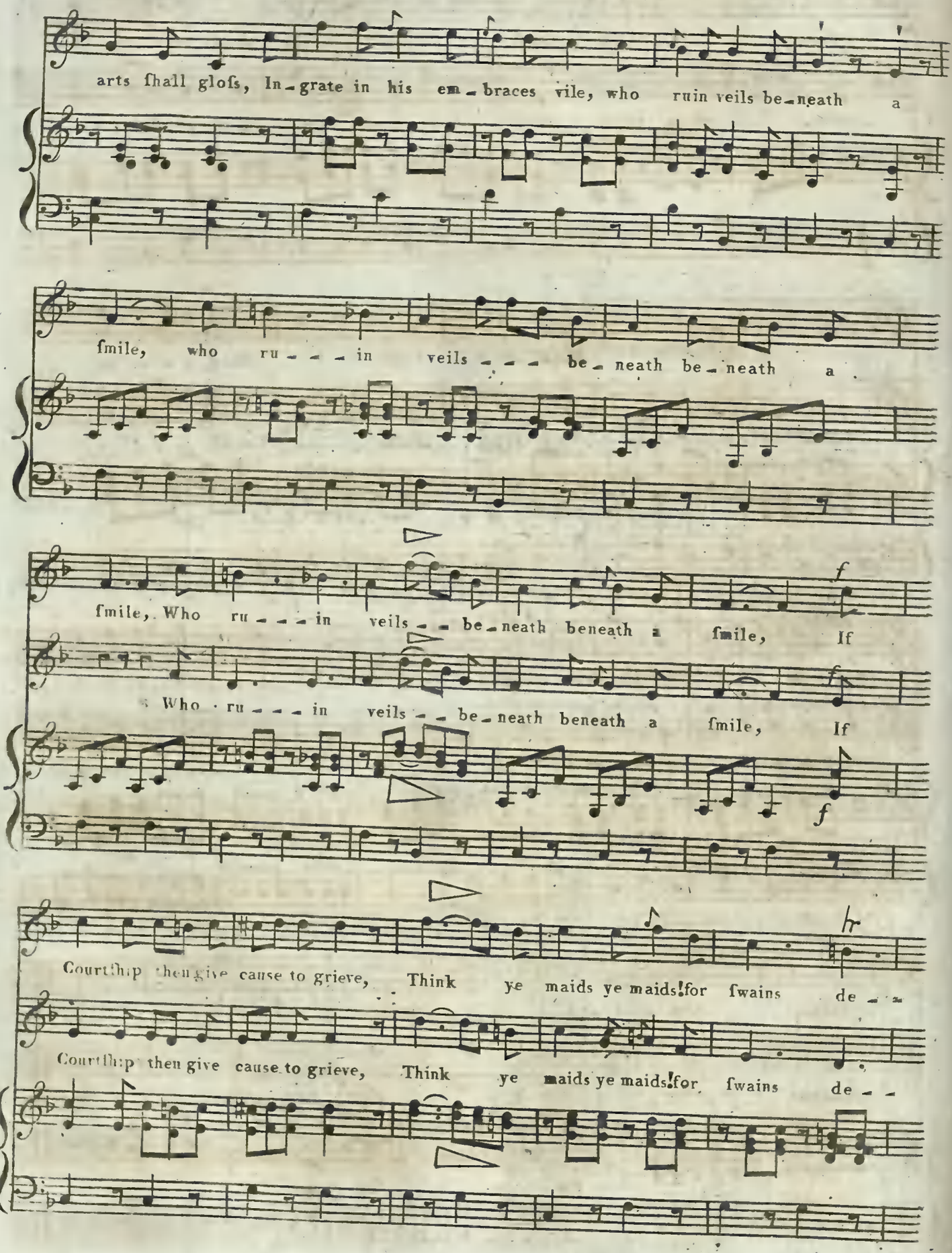
Fond heart I see a - round thee wove, The web of that en - -

p

- snarer Love, A - - las that youth like insects caught, should tempt the toils with

CADIGA.

danger fraught, Poor maid! while pi - ty weeps thy loss, the shepherds guile no


arts ſhall gloſs, In-grate in his em-braces vile, who ruin veils be-neath a
ſmile, who ru---in veils---be-neath be-neath a
ſmile, Who ru---in veils--be-neath beneath a ſmile, If
Who ru---in veils--be-neath beneath a ſmile, If
Courtſhip then give cauſe to grieve, Think ye maids ye maids! for ſwains de--
Courtſhip then give cauſe to grieve, Think ye maids ye maids! for ſwains de--

Cres.

ceive, think think think think ye maids ye maids for

ceive, think think think think ye maids ye maids for

fwains de ceive, think think think think ye

fwains de ceive, think think think think ye

maids ye maids for fwains de ceive, ye maids for fwains de ceive, ye maids for

maids ye maids for fwains de ceive, ye maids for fwains de ceive, ye maids for

cres hr

fwains de ceive.

fwains de ceive.

dim.

A truce with your Prophet & Har'm,

A Favorite Song Sung by Mr. Stewart in

THE BEDOUINS OR ARABS OF THE DESERT,

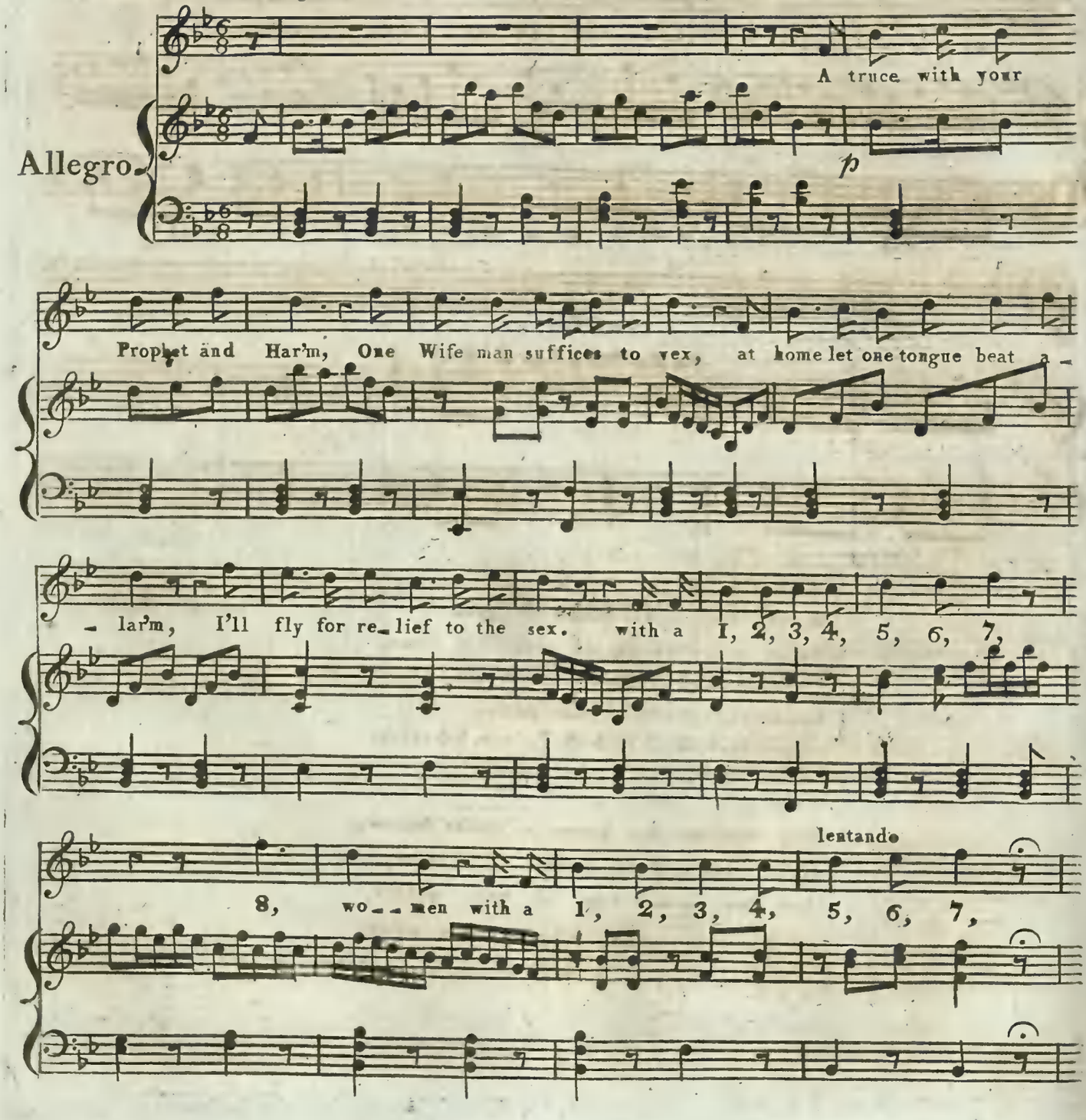
Performed at the Theatre Royal Dublin,

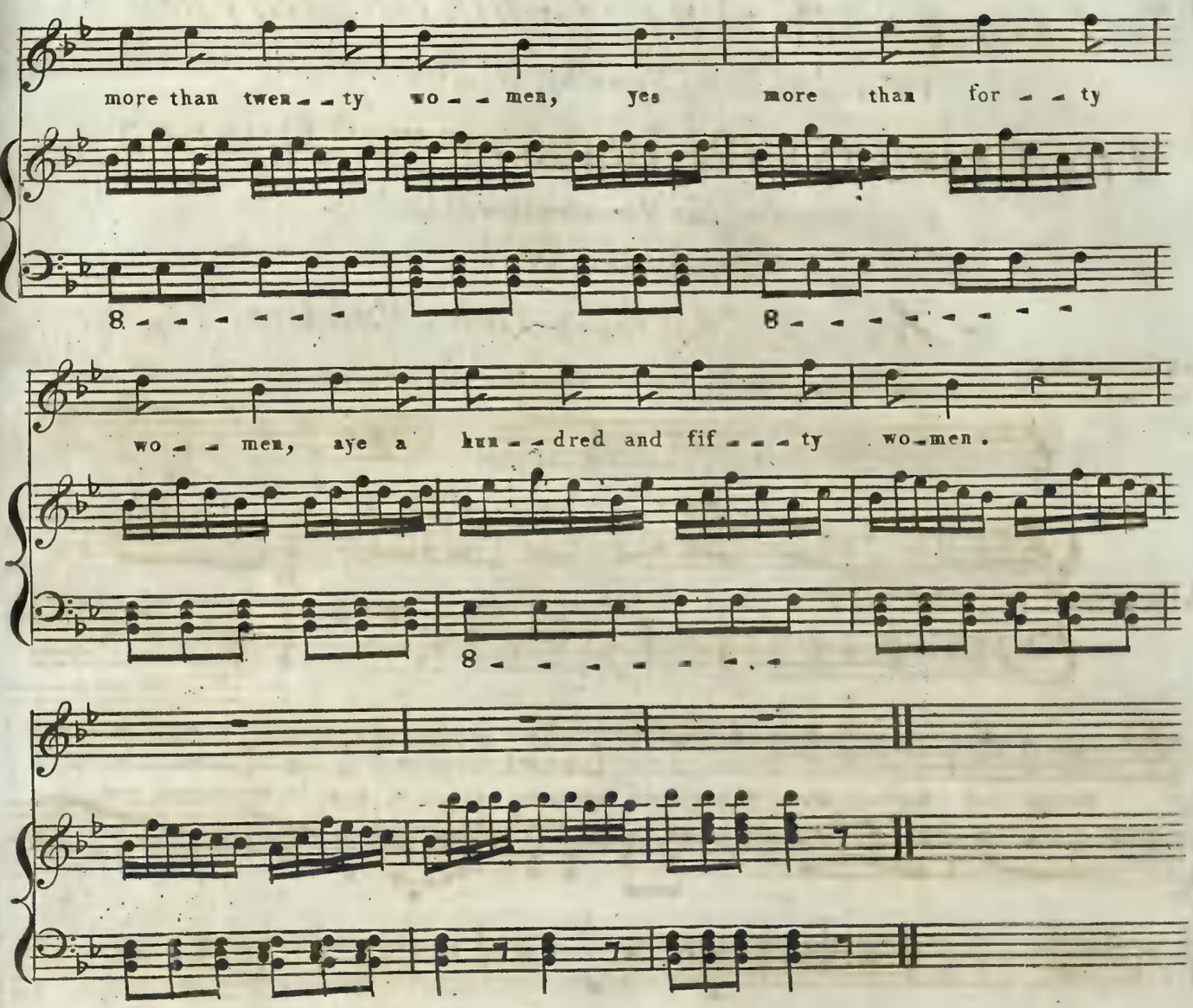
Composed by

Sir J. A. Stevenson Mus. Doc.

Pr. 1s/

Entd at Stat.rs Hall
London Printed by Goulding Phipps D'Almaine & Co. 117 New Bond St. & 7 Westmorland St. Dublin.


A truce with your
Allegro
p
Prophet and Har'm, One Wife man suffices to vex, at home let one tongue beat a -
- lar'm, I'll fly for re- lief to the sex. with a 1, 2, 3, 4, 5, 6, 7,
lentando
8, wo - - men with a 1, 2, 3, 4, 5, 6, 7,



2

O fye! that a Statesman so great,
'Gainst gamblers should utter his curse,
What Minister in Europe of weight,
In taxes consulted your purse.
In 1 2 3 4 5 6 7. aye 20 taxes.

3

Had Mah'met but known a choice fellow,
He'd vanquish'd his doubts in a trice,
And thou, my old boy, oft been mellow,
Of knowledge, when wine was the price.
with 1 2 3 4 5 6 7. aye a dozen bottles.

BEHOLD TIMID VIRGIN THE TIME,

A Favorite Song Sung by M. Philipps in

THE BEDOUINS OR ARABS OF THE DESERT.

Performed at the Theatre Royal Dublin,

Composed by Sir J. A Stevenson Mus. Doc.

Pub.d at Stat.r Hall Pr. 1/-

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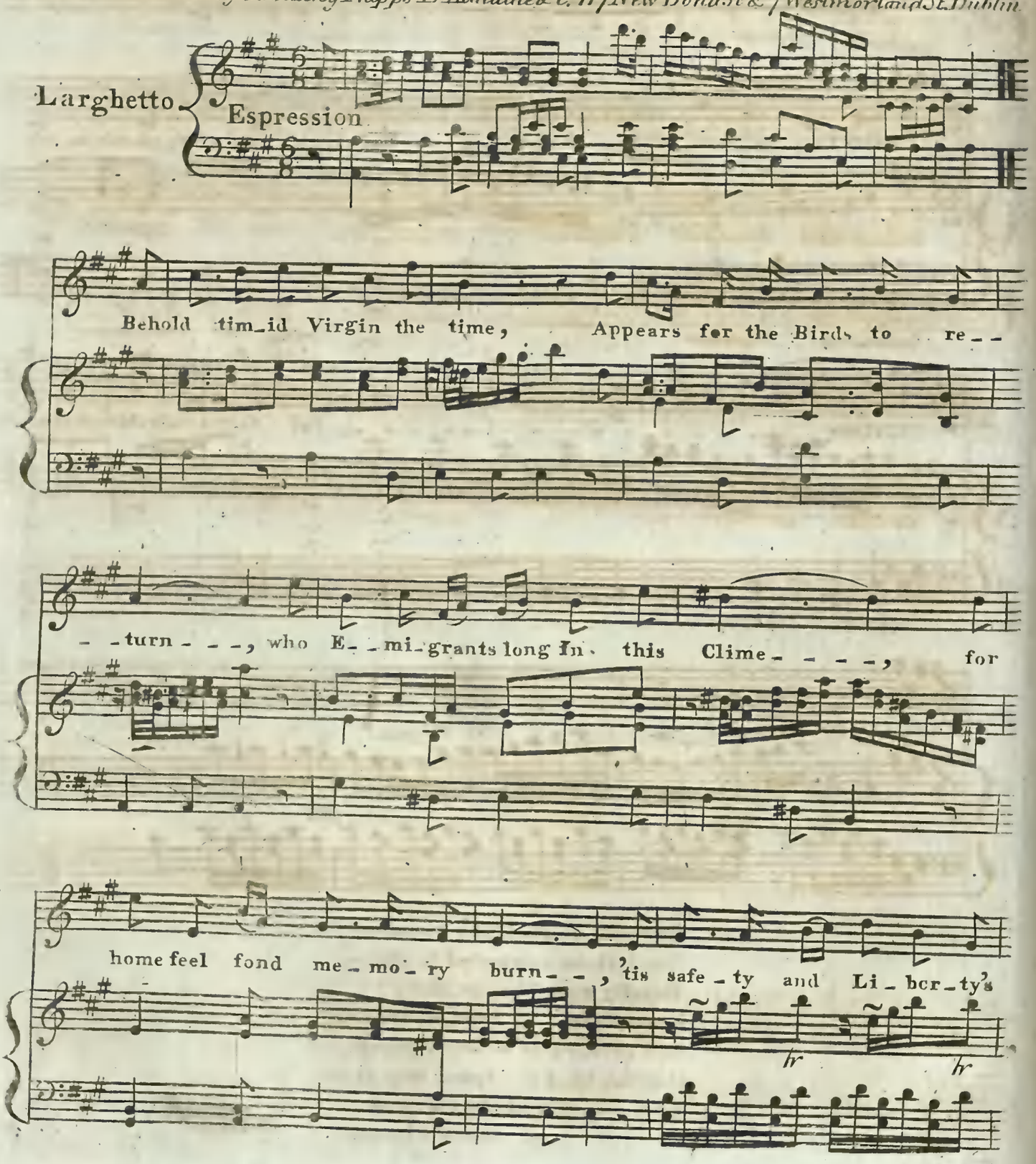
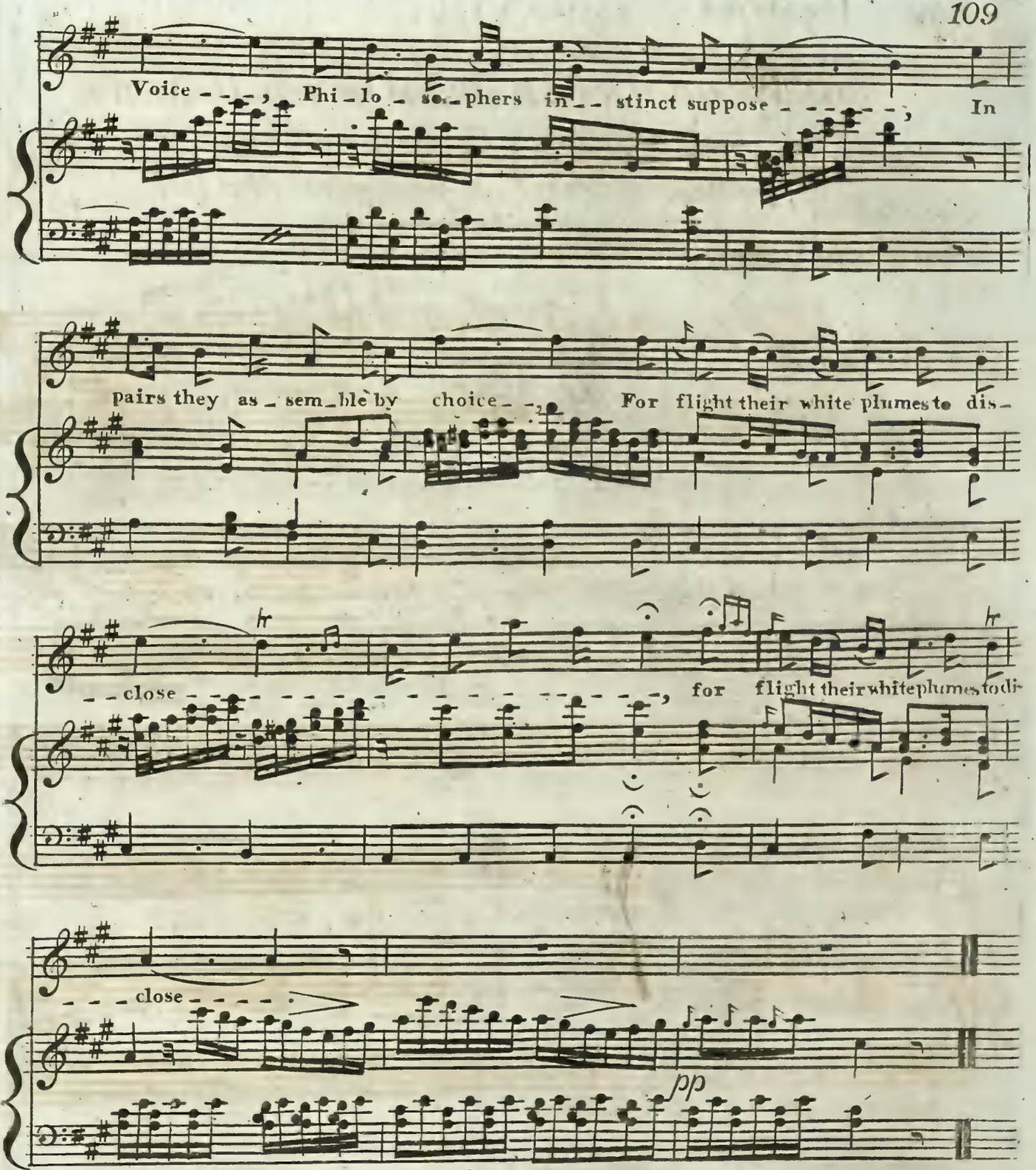

Larghetto
Espression
Behold tim_id Virgin the time, Appears for the Birds to re_ _
_ _turn_ _ _, who E_ _mi_grants long In this Clime_ _ _ _, for
home feel fond me_mo_ry burn_ _ _, 'tis safe_ty and Li_ber_ty's
tr
tr


Voice - - - , Phi - lo - so - phers in - - stinct suppose - - - - - - - , In
pairs they as - sem - ble by choice - - , For flight their white plumes to dis -
- - close - - - - - - -

110

From childhoods dawn to noon of Youth,

A Favorite Song Sung by Mrs Adison, in

THE BEDOUINS OR ARABS OF THE DESERT,

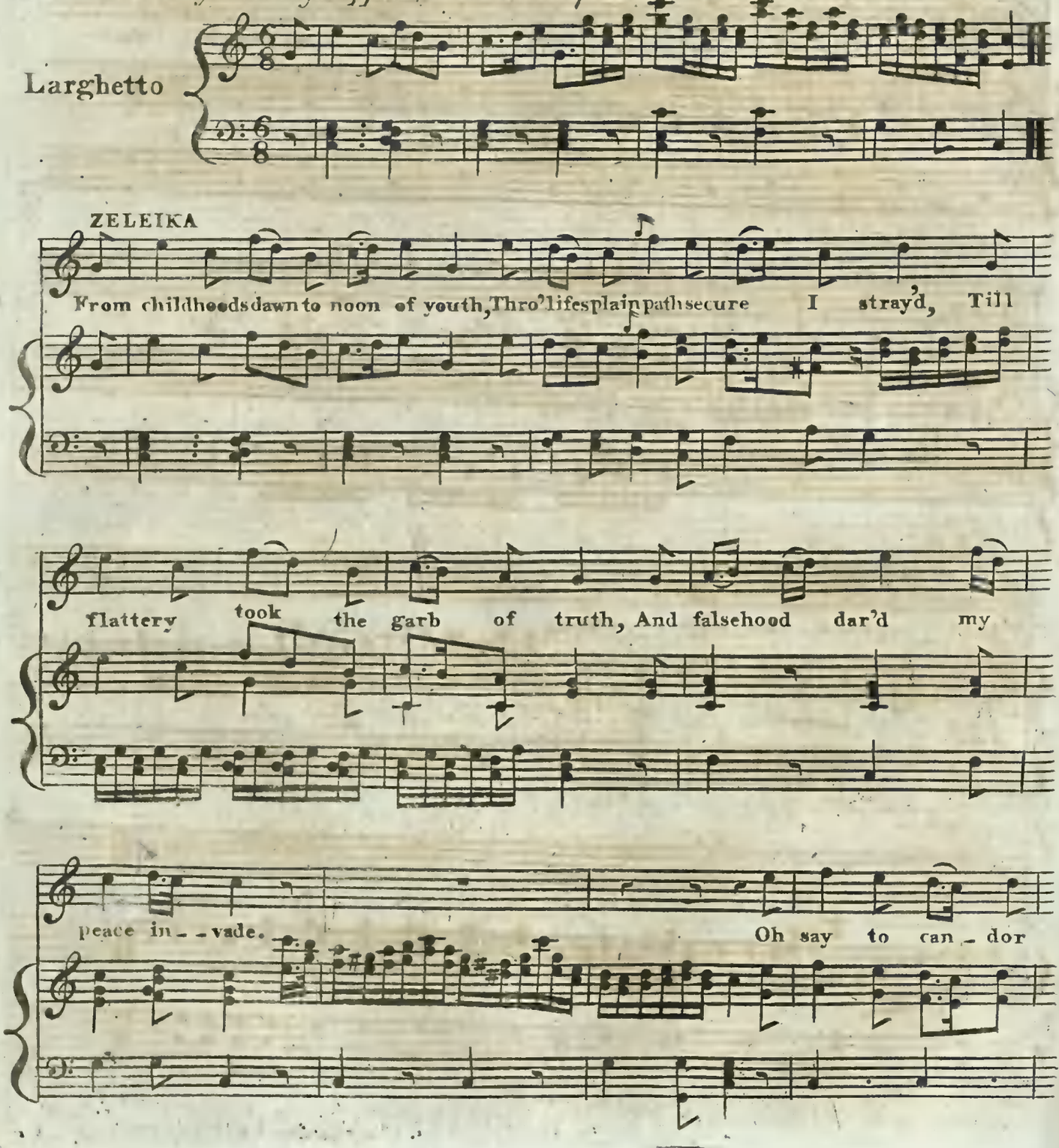
Performed at the Theatre Royal Dublin.

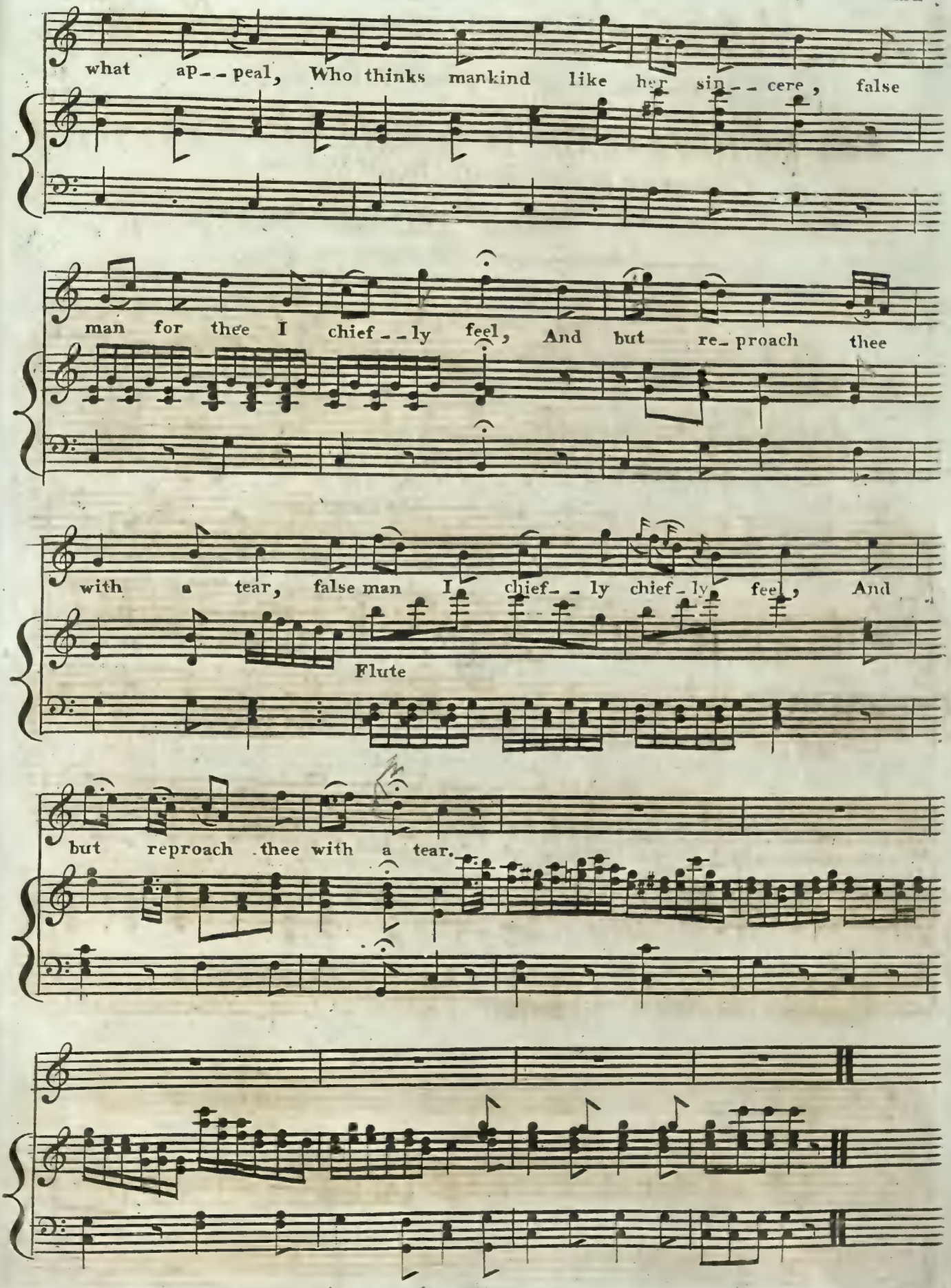
Composed by Sir J. A Stevenson Mus Doc.

Pr 1/

Printed at Stat. Hall

London Printed by Goulding Phipps D'Almaine & Co 117 New Bond St. & 7 Westmorland St. Dublin


Larghetto
ZELEIKA
From childhoods dawn to noon of youth, Thro' lifes plain path secure I stray'd, Till
flattery took the garb of truth, And falsehood dar'd my
peace in - - vade.
Oh say to can - dor


what ap-- peal, Who thinks mankind like her sin-- cere, false
man for thee I chief-- ly feel, And but re- proach thee
with a tear, false man I chief-- ly chief- ly feel, And
Flute
but reproach thee with a tear.

IN CITIES SEATS OF PLEASURE,

A Favorite Duett,

Sung by Mr. Phillips & Mrs. Edson 2in

THE BEDOUINS OR ARABS OF THE DESERT,

Performed at the Theatre Royal Dublin,

Composed by

Sir J. A. Stevenson Mus. Doc.

Pr. 1/

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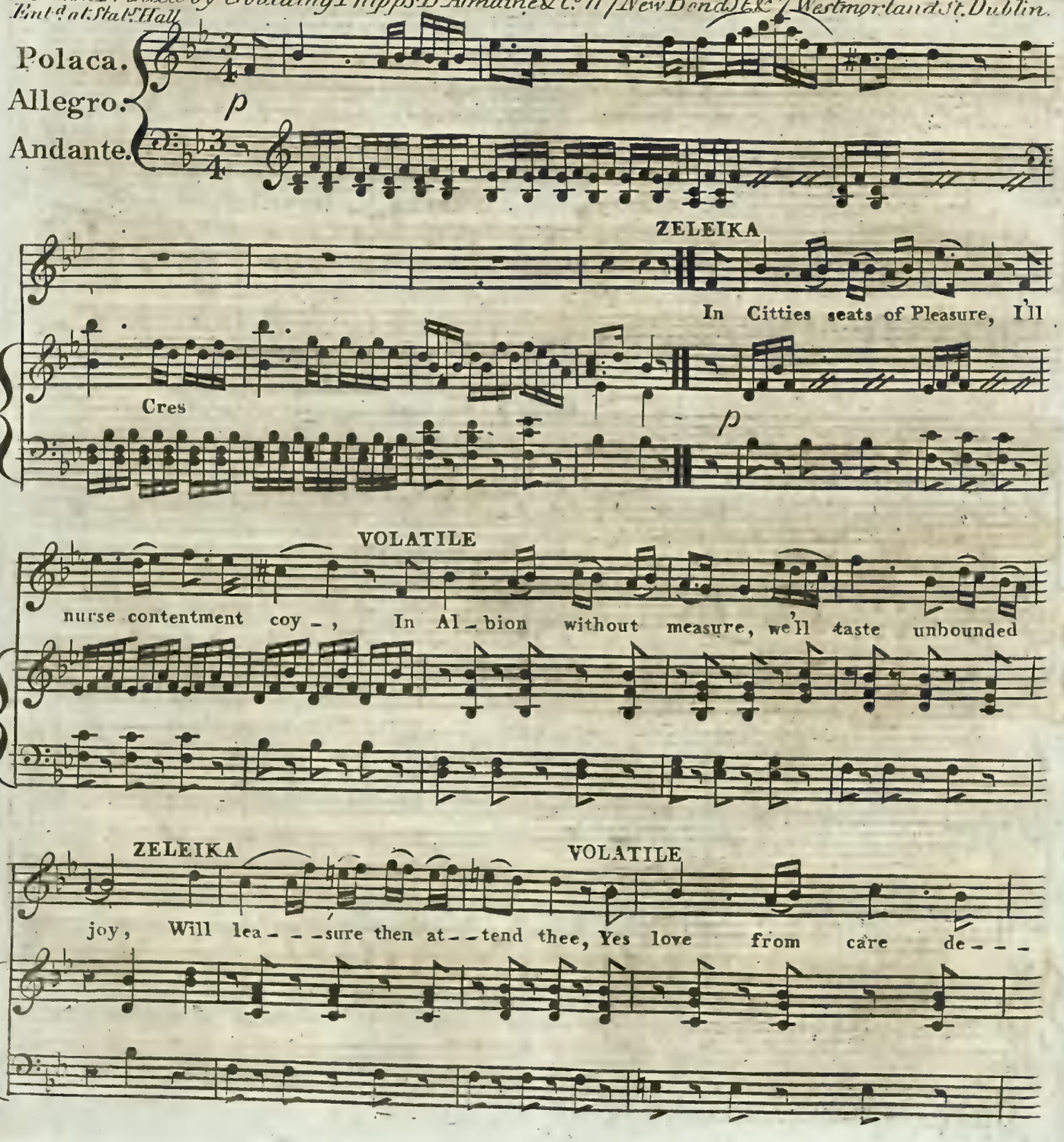
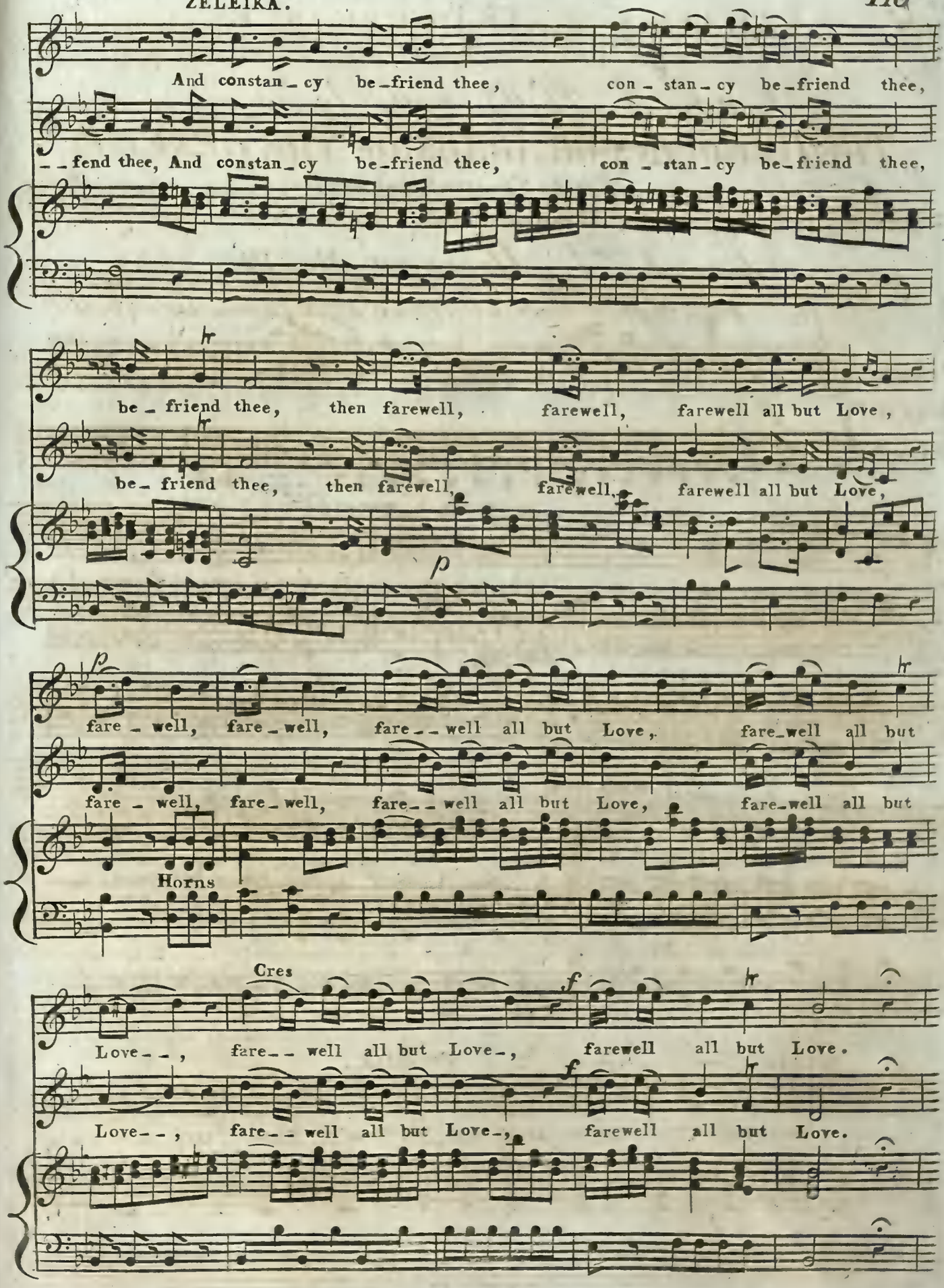
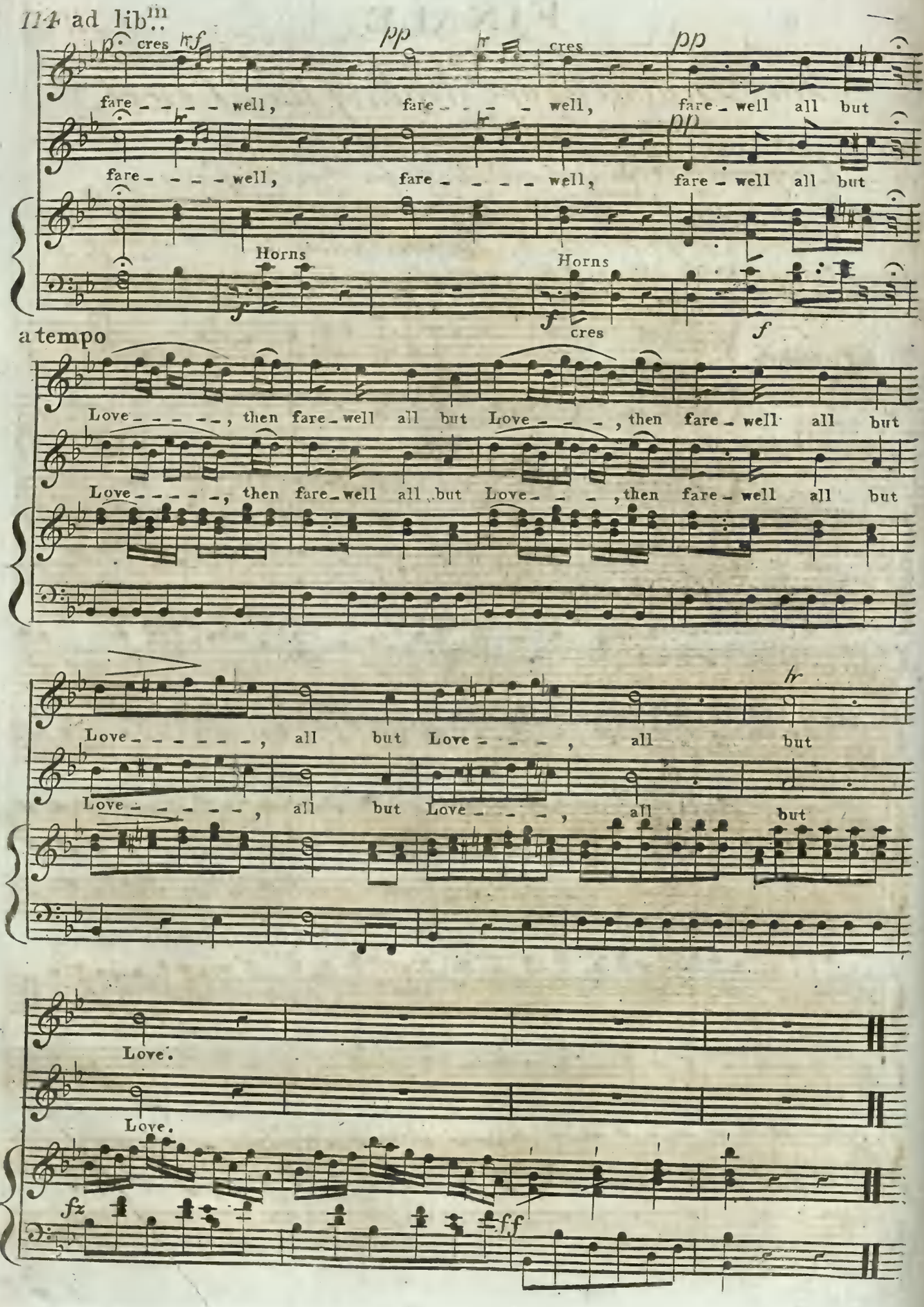



And constan_cy be_friend thee, con_stan_cy be_friend thee,
_fend thee, And constan_cy be_friend thee, con_stan_cy be_friend thee,
be_friend thee, then farewell, farewell, farewell all but Love,
be_friend thee, then farewell, farewell, farewell all but Love,
p
fare_well, fare_well, fare__well all but Love, fare_well all but
fare_well, fare_well, fare__well all but Love, fare_well all but
Horns
Cres
f
Love__, fare__well all but Love_, farewell all but Love.
Love__, fare__well all but Love_, farewell all but Love.


114 ad lib.m
p cres hrf
pp
hr
cres
pp
fare - - - - well,
fare - - - - well,
fare - well all but
fare - - - - well,
fare - - - - well,
fare - well all but
Horns
Horns
f
f
cres
f
a tempo
Love - - - - - , then fare - well all but Love - - - - , then fare - well all but
Love - - - - - , then fare - well all but Love - - - - , then fare - well all but
hr
Love - - - - - - , all but Love - - - , all but
Love - - - - - , all but Love - - - , all but
Love.
Love.
fz
ff

FINALE,

To

The Bedouins or Arabs of the Desert,

Performed at the Theatre Royal Dublin,

Composed & Arranged as a Duett for Two Performers,

on the Piano Forte or Harp

By Sir J. A. Stevenson Mus. Doc.

London Printed by Goulding Phipps D'Almaine & Co. 117 New Bond St. & 7 Westmorland St. Dublin

Entd at Stat.rs Hall

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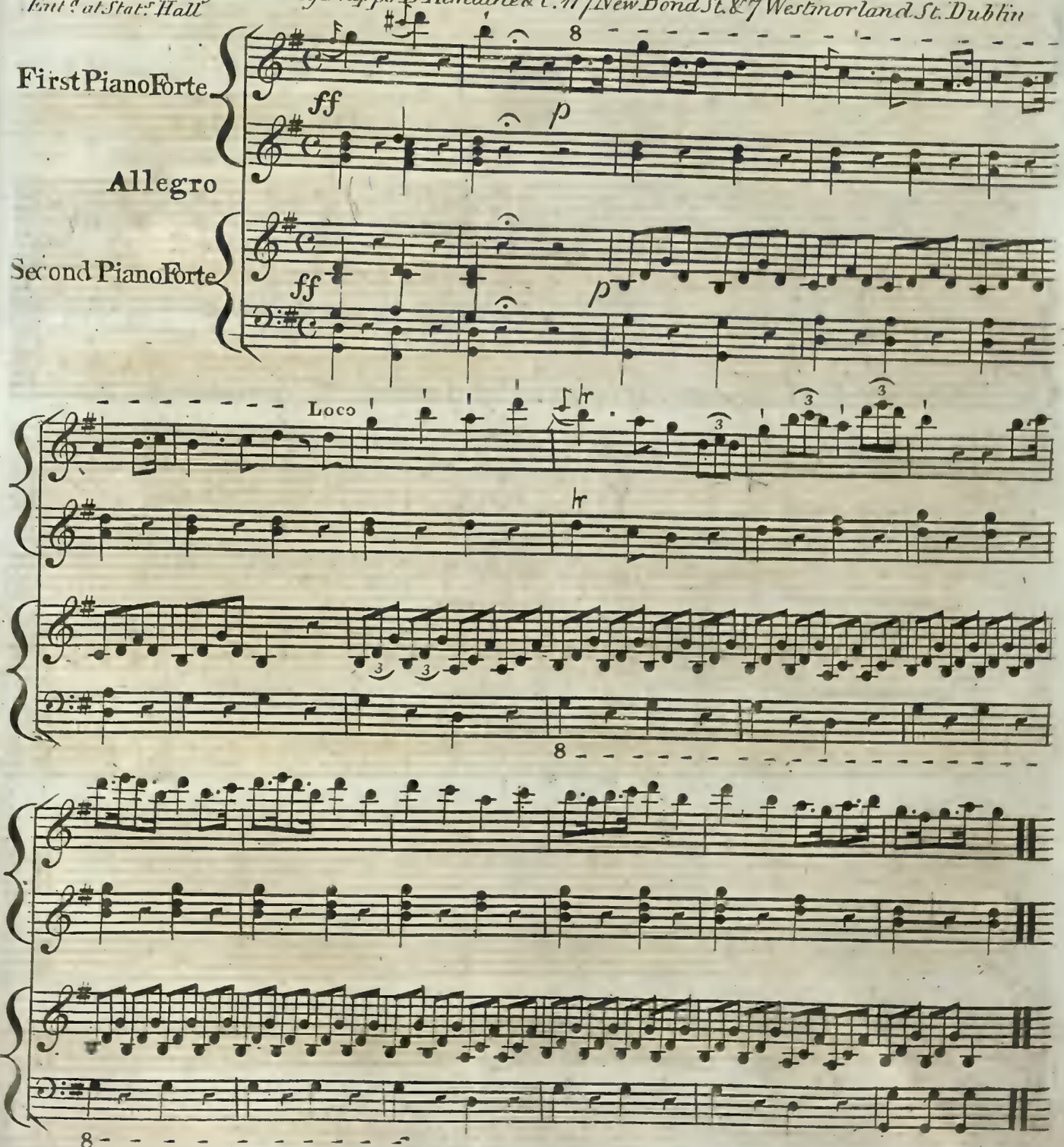
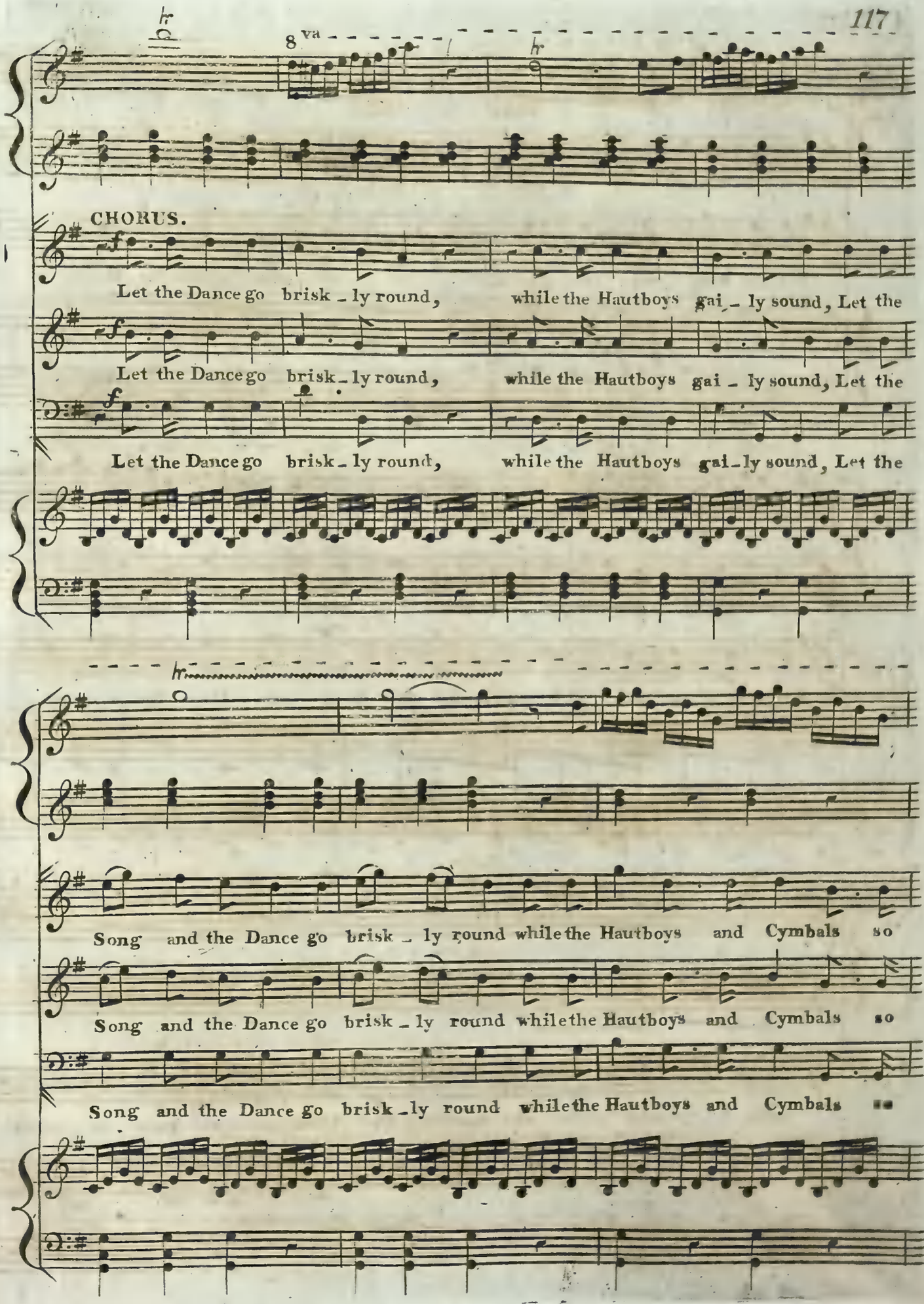
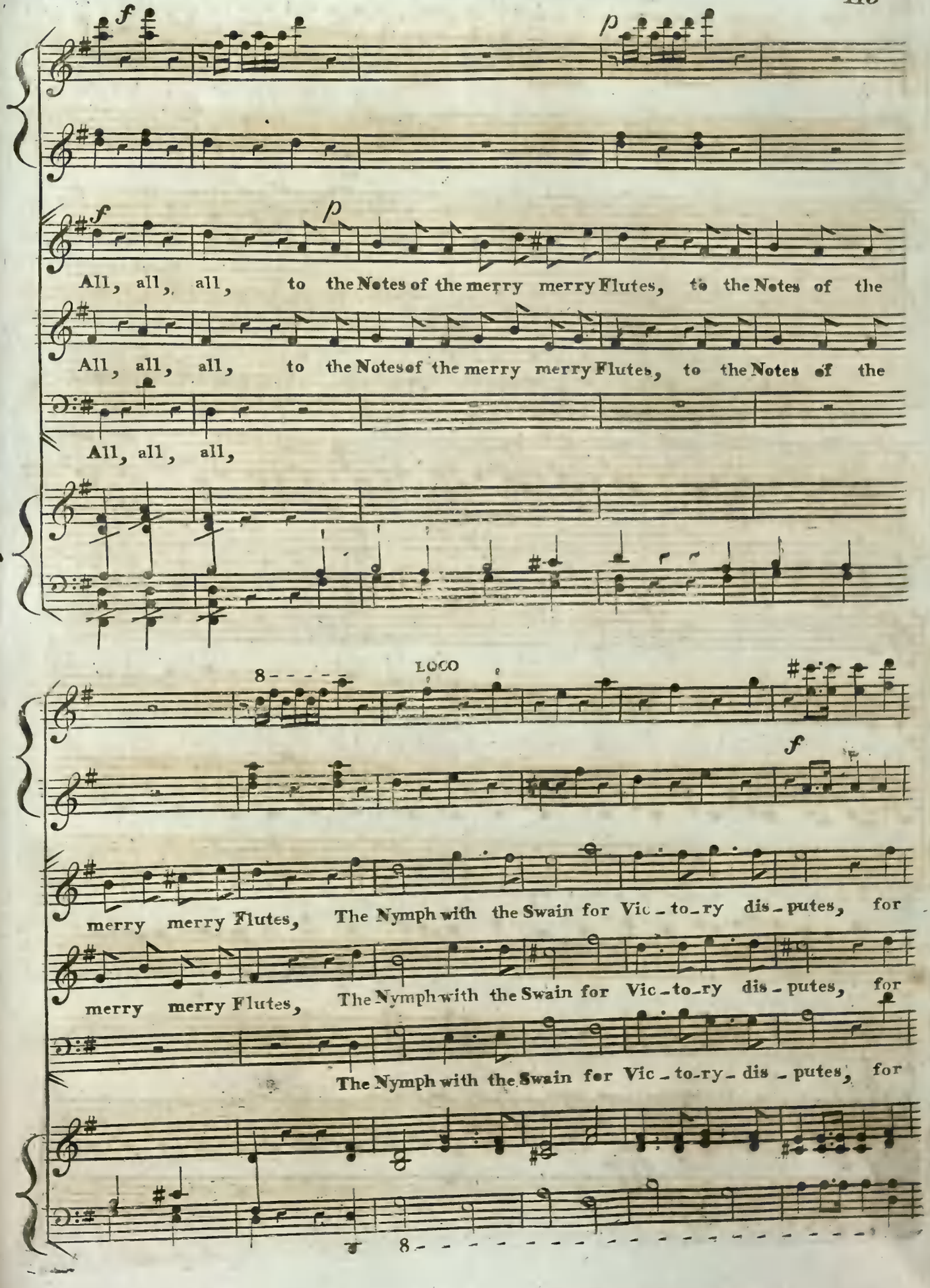
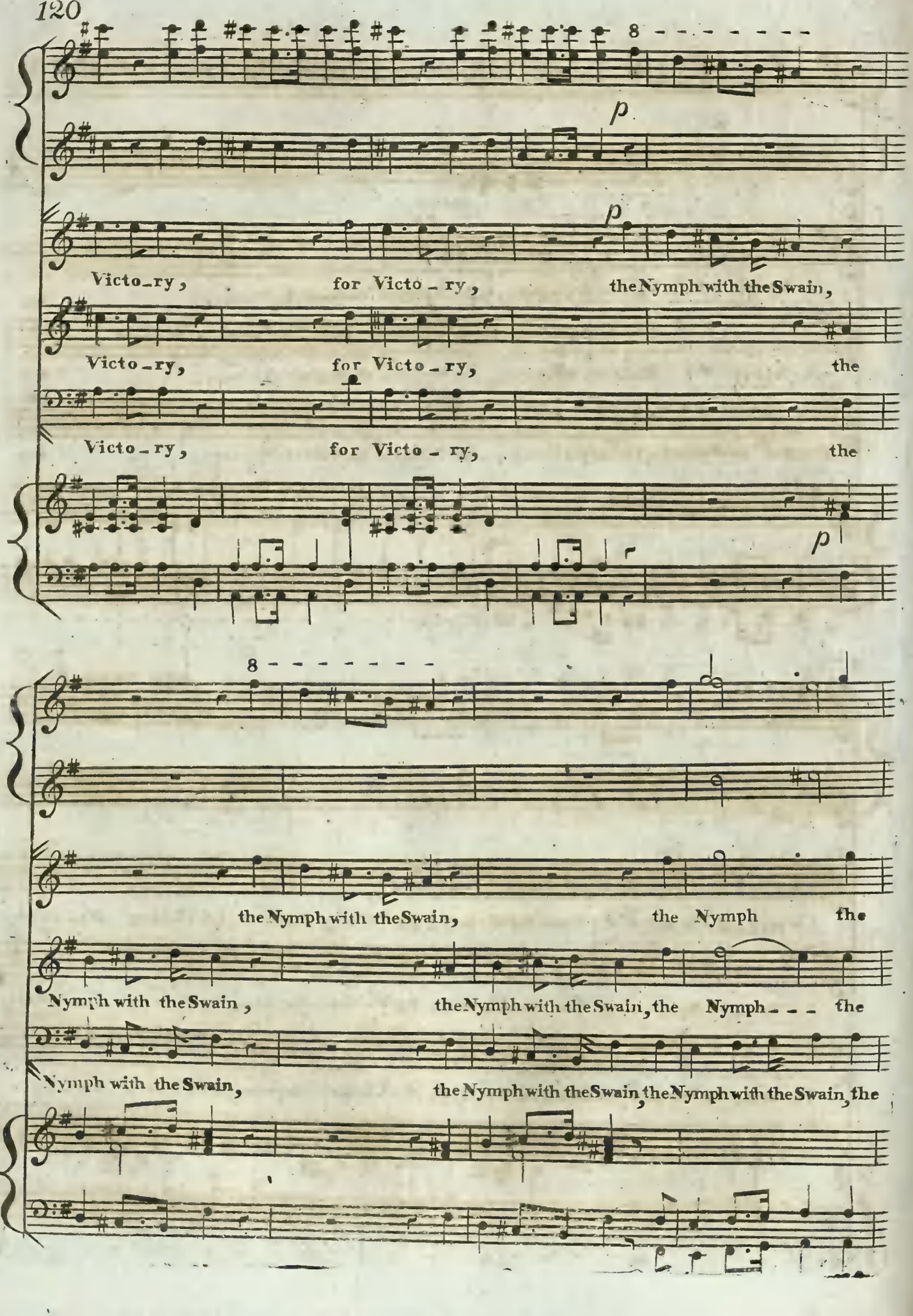


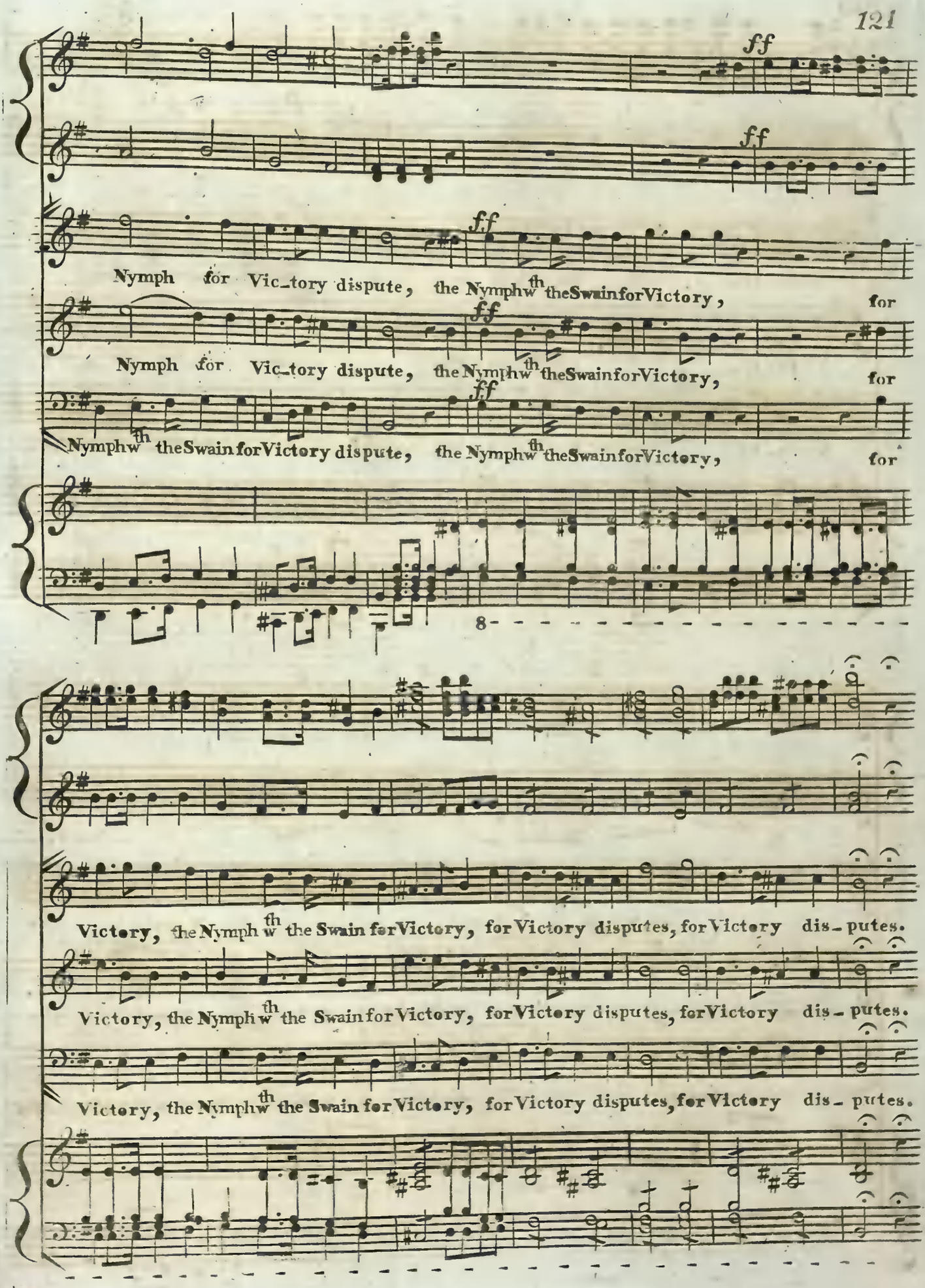
8va
Let the Song and the Dance go brisk_ly round while the Hautboys and
Cymbals so gai_ly sound let the Song and the Dance go
Loco
brisk_ly round while the Hautboys and Cymbals so gai_ly sound.

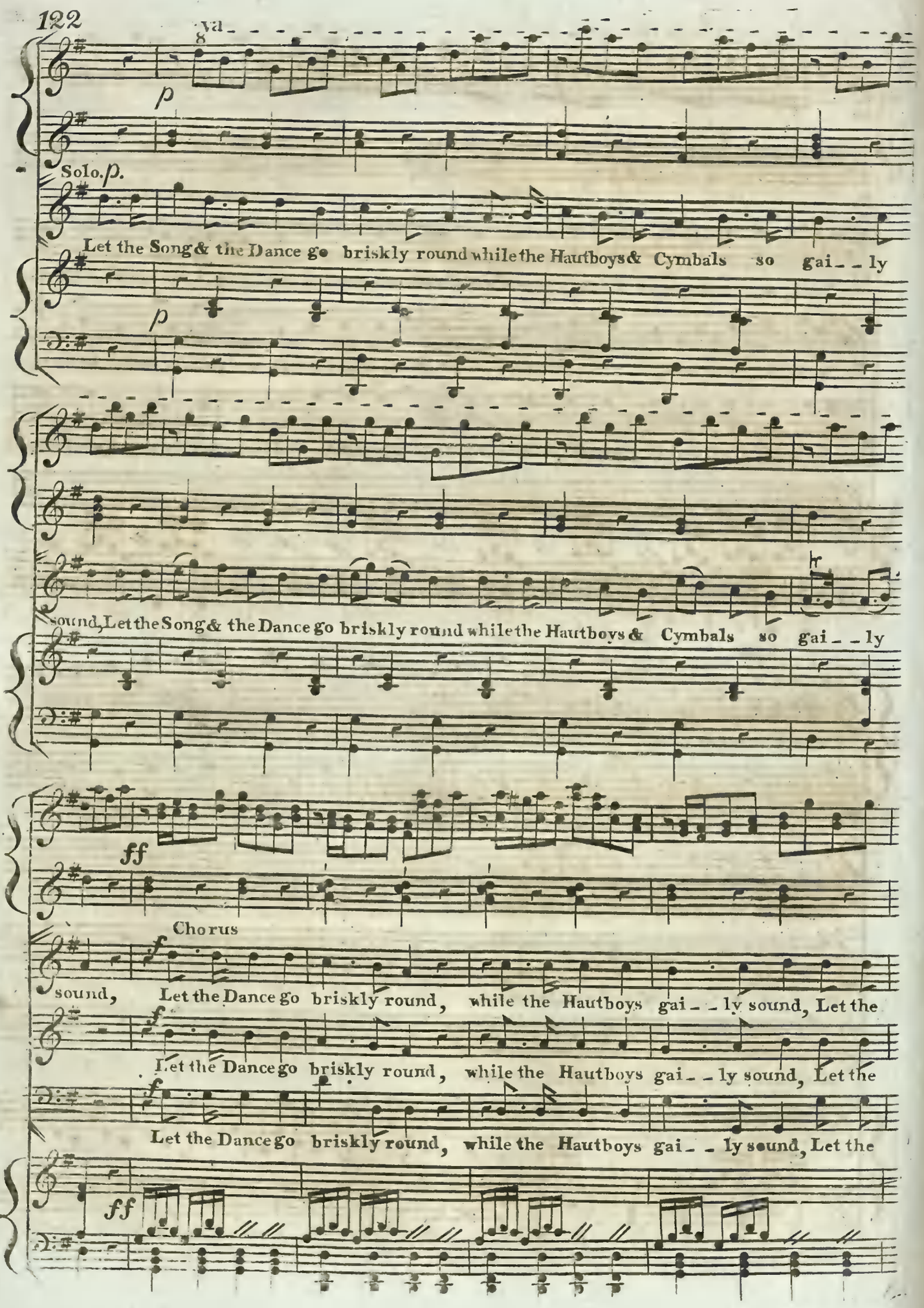

8va
CHORUS.
Let the Dance go brisk _ ly round, while the Hautboys gai _ ly sound, Let the
Let the Dance go brisk _ ly round, while the Hautboys gai _ ly sound, Let the
Let the Dance go brisk _ ly round, while the Hautboys gai _ ly sound, Let the
Song and the Dance go brisk _ ly round while the Hautboys and Cymbals so
Song and the Dance go brisk _ ly round while the Hautboys and Cymbals so
Song and the Dance go brisk _ ly round while the Hautboys and Cymbals

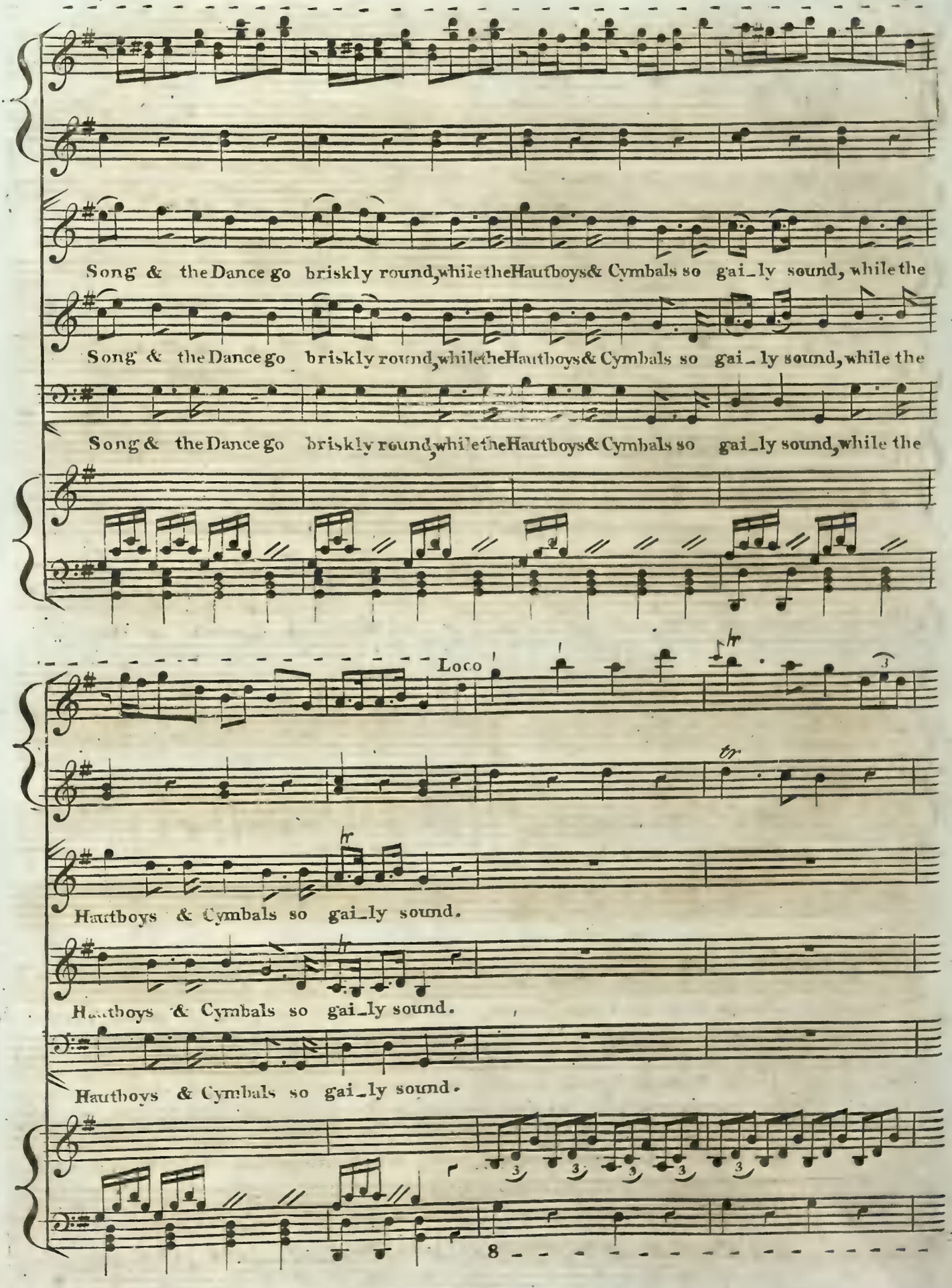
Loco
gai _ ly sound while the Hautboys & Cymbals so gai _ _ ly sound.
gai _ ly sound while the Hautboys & Cymbals so gai _ _ ly sound.
gai _ ly sound while the Hautboys & Cymbals so gai _ _ ly sound.
8


All, all, all, to the Notes of the merry merry Flutes, to the Notes of the
All, all, all, to the Notes of the merry merry Flutes, to the Notes of the
All, all, all,
LOCO
merry merry Flutes, The Nymph with the Swain for Vic-to-ry dis-putes, for
merry merry Flutes, The Nymph with the Swain for Vic-to-ry dis-putes, for
The Nymph with the Swain for Vic-to-ry-dis-putes, for


8
p
p
Victo_ry, for Victo_ry, the Nymph with the Swain,
Victo_ry, for Victo_ry, the
Victo_ry, for Victo_ry, the
p
8
the Nymph with the Swain, the Nymph the
Nymph with the Swain, the Nymph with the Swain, the Nymph___ the
Nymph with the Swain, the Nymph with the Swain, the Nymph with the Swain, the


ff
ff
ff
Nymph for Vic_tory dispute, the Nymph w th the Swain for Victory, for
ff
Nymph for Vic_tory dispute, the Nymph w th the Swain for Victory, for
ff
Nymph w th the Swain for Victory dispute, the Nymph w th the Swain for Victory, for
8
Victory, the Nymph w th the Swain for Victory, for Victory disputes, for Victory dis_putes.
Victory, the Nymph w th the Swain for Victory, for Victory disputes, for Victory dis_putes.
Victory, the Nymph w th the Swain for Victory, for Victory disputes, for Victory dis_putes.


va
8
p
Solo. p.
Let the Song & the Dance go briskly round while the Hautboys & Cymbals so gai_ _ ly
p
sound, Let the Song & the Dance go briskly round while the Hautboys & Cymbals so gai_ _ ly
ff
Chorus
f
sound, Let the Dance go briskly round, while the Hautboys gai_ _ ly sound, Let the
f
Let the Dance go briskly round, while the Hautboys gai_ _ ly sound, Let the
f
Let the Dance go briskly round, while the Hautboys gai_ _ ly sound, Let the
ff


Song & the Dance go briskly round, while the Hautboys & Cymbals so gai_ly sound, while the
Song & the Dance go briskly round, while the Hautboys & Cymbals so gai_ly sound, while the
Song & the Dance go briskly round, while the Hautboys & Cymbals so gai_ly sound, while the
Loco
Hautboys & Cymbals so gai_ly sound.
Hautboys & Cymbals so gai_ly sound.
Hautboys & Cymbals so gai_ly sound.
8

Largo Expressivo.
Duett or Trio.
Torn from thee no state were dear. all my bliss my
Torn from thee no state were dear. all my bliss my
Torn from thee no state were dear. all my bliss my
Largo Expressivo.

Cres
bliss is centerd here _ _ for _ _ tune can I co _ vet more no no no no
bliss is centerd here _ _ for _ _ tune can I co _ vet more no no no no
bliss is here for _ _ tune can I co _ vet more
Tempo Primo
no this exceeds thy store _ _ _ _ _ _ _ this ex _ _ ceeds thy store, Let the
no this exceeds thy store _ _ _ _ _ _ this ex _ _ ceeds thy store.
no this exceeds thy store this ex _ _ ceeds thy store.
8

8 loco

Song & the Dance go briskly round, while the Hautboys & Cymbals so gai_ly sound, Let the

p

8 loco

Song & the Dance go brisk_ly round, while the Hautboys so gai_ly so gai_ly sound;

f

Chorus

f

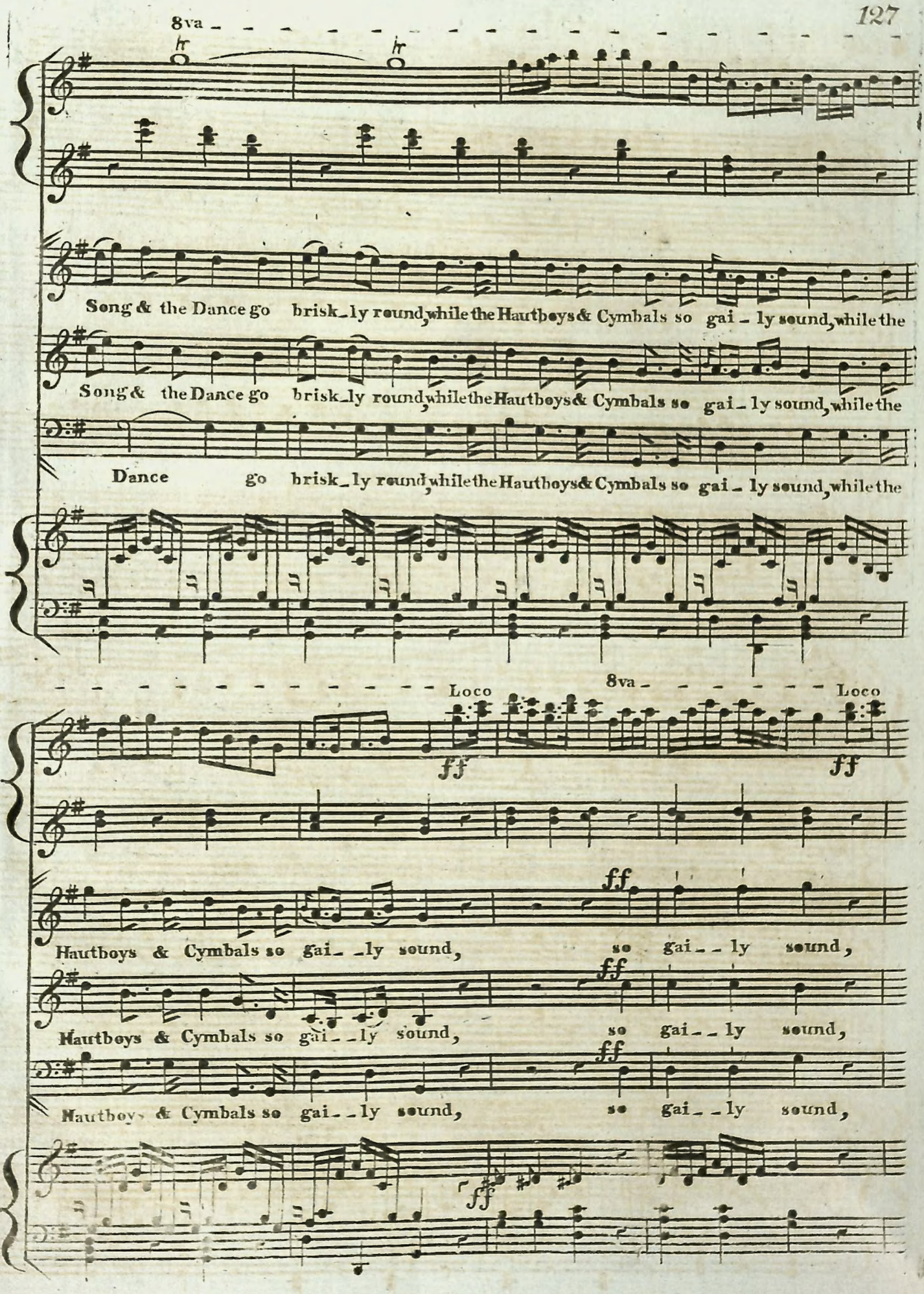
Let the Dance go brisk_ly round, while the Hautboys gai_ly sound, Let the

Let the Dance go brisk_ly round, while the Hautboys gai_ly sound, Let the

f

Let the Dance go brisk_ly round, while the Hautboys gai_ly sound, Let the

f


8va
Song & the Dance go brisk_ly round, while the Hautboys & Cymbals so gai_ly sound, while the
Song & the Dance go brisk_ly round, while the Hautboys & Cymbals so gai_ly sound, while the
Dance go brisk_ly round, while the Hautboys & Cymbals so gai_ly sound, while the
Loco
8va
Loco
ff
ff
Hautboys & Cymbals so gai_ly sound, so gai_ly sound,
ff
Hautboys & Cymbals so gai_ly sound, so gai_ly sound,
ff
Hautboys & Cymbals so gai_ly sound, so gai_ly sound,
ff

8va
so gai - ly sound, Let the Song & the Dance go briskly round, while the Hautboys so
so gai - ly sound,
so gai - ly sound
gai - ly sound - - -

8va

gai_ly so gai_ly sound, Let the Song & the Dance go briskly round, while the

gai_ly so gai_ly sound, Let the Song & the Dance _ _ _ go round, while the

gai_ly so gai_ly sound, Let the Song & the Dance go briskly round, while the

f

Crès

Hautboys so gai_ly sound _ _ _ _ _ _ _ _ _ _, while the Hautboys so

f

Hautboys so gai_ly sound _ _ _, so gaily sound, while the Hautboys so

f

Hautboys so gai_ly sound _ _ _, so gaily sound, while the Hautboys so

f

8

8

gai - - ly so gai - ly so gai - ly sound, so gai - ly so gai - ly

gai - - ly so gai - ly so gai - ly sound, so gai - ly so gai - ly

gai - - ly so gai - ly so gai - ly sound, so gai - ly so gai - ly

Loco

ff

ad lib.

cres.

sound. so gai - - ly sound.

sound. so gai - - ly sound.

sound. so gai - - ly sound.

8